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Head Master of Eton,
1884—1905.

BY

JOHN SINGER SARGENT, R.A.

(Presented at Eton College, November 30, 1906.)

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The British Government of the time, in spite of the individual abilities of William Pitt and his colleagues, exhibited a singular readiness to indulge in unfruitful enterprises. Pitt himself, with all his genius of statesmanship, knew nothing (so says Mr. Fortescue) of war and of the world; Henry Dundas, his self-chosen aide-de-camp and indispensable adviser, was "so profoundly ignorant of war that he was not even conscious of his ignorance"; William Grenville, academic, accomplished, honourable, self-effacing, brought to the Cabinet "a resolute will, dauntless courage, and inflexible constancy of purpose," but no power of governing men. With all their astuteness these three could not steer the ship of State clear of the difficulties which the French exiles did not scruple to place about its course. In his overweening self-conceit, upon which the flatteries of the Frenchmen played with constant effect, Dundas would not consult military men on military matters; and the country was in consequence condemned to a series of mistakes in strategy and administration which broke the heart of many a

good soldier, and made men wonder what was become of the old battle-glory of the British.

Thus it is not surprising that in the situation of the allied forces in Holland in March, 1793—a situation which "demanded a Marlborough"—a minister like Dundas and a general like the Duke of York should have failed to achieve any tangible result. "It became a proverb that the most secret projects of the British War Office were always well known to the enemy and to everybody in England"—an evil which, in the words of the historian, will go on "until Cabinet Ministers are subjected to the same penalties for abuse of trust as other servants of the King." Meanwhile the French armies, for all their lack of discipline, for all the civilian interference which hampered them, were beginning to realize the stupidity of the Austrian cordon system of strategy, and the vulnerability of the Coalition; and the British staff on the spot were no less conscious of the weakness, but their hands were tied. The Austrians certainly sacrificed sense to science; and Thugut sacrificed the Austrians, and every one who would assist them, to the furtherance of a diplomacy that can only be described as diabolical.

So the British army in Flanders had even more than the usual handicaps against it. History repeats itself, we know; and there is a terrible monotony of repetition in the disabilities under which our forces have laboured in campaigns wherein the national honour, and sometimes even the national safety, have been at stake. A little more sense, a little more sympathy, on the part of politicians would have worked wonders. But Dundas invariably imagined himself capable of conducting a campaign—and blamed the officers who failed to carry his plans to success: he confused them with interminable instructions, and actually sent to the staff in Flanders

"a plan for the siege of Dunkirk, drawn up by no less skilled a hand than that of Lord Chancellor Loughborough, possibly with some hope that the deficiencies of Downing Street might be made good by the wisdom of the woolsack. There are times when the conceit of British politicians becomes touchingly ridiculous."

Our land forces were none too large in 1793, and yet they were frittered away, in Austrian fashion, in four separate spheres of operation—in Flanders, at Toulon, in the West Indies, and in La Vendée. The results were pitiable. The commanders showed on many occasions a capacity that was enough to disconcert and defeat superior forces; the soldiers—raised often from anywhere, the dregs of the population—exhibited a bravery and an endurance altogether worthy of the British name; but officers and men alike often felt that they were being sacrificed without a chance.

Nor did the attitude and actions of the naval commanders tend as a rule to facilitate military operations: some of them—Hood, for instance, and on more than one occasion Nelson himself—be-

trayed a complete and persistent ignorance of fighting on land, and made things unpleasant for the generals who were co-operating with them—or, as they liked to think, dependent on them. Nelson, when he could not obtain soldiers for a raid on Tenerife in 1797, passed a sweeping condemnation upon the service. There were, of course, instances of real co-operation, as between Grey and Jervis in the West Indies, and between Charles Stuart and Jervis in the Mediterranean : of Stuart, Jervis wrote : "No one can manage Frenchmen as well as him, and the British will go to hell for him." John Moore, too, knew how to hold his own, and to maintain the red coat against the blue ; but sometimes—as in the actions about Bastia and Calvi in Corsica—the blue coats got the credit that the red deserved, while soldiers often served—and served well—on men-of-war at this time. In point of fact both services suffered much from the official neglect which made it difficult for each to do its proper business without drawing upon the men of the other.

Fortunately for us, the French generals suffered even more than our own from the interference of civilians :—

"Representatives of the people vested with arbitrary powers still accompanied the armies, interfering with the operations, punishing by summary execution the slightest fault or failure, whether realised or merely suspected, levying barbarous and oppressive requisitions, and thus driving officers, men, and civil population alike to despair."

Even Bonaparte's life was barely saved by the cunning of Carnot in the spring of 1794. "A campaign, however," as Mr. Fortescue reminds us with grim humour, "cannot be won solely by decapitation of one's own troops."

With all their disabilities the British forces in Flanders did some good work in 1794 : the little cavalry action of Villers-en-Cauchies is rightly recorded to this day among the distinctions of the 15th Hussars ; and the brilliant victory of Beaumont may well be regarded as "the greatest day in the annals of the British horse." But such successes were neutralized by the abominable indecision and inaction of the Austrian generals, which allowed the decisive battle of the campaign to be lost, and the British contingent to be sacrificed ; while the surrender of Nieuport—a position which was defended on the strength of promises of help from Dundas—was a shameful tragedy for which he ought to have been impeached. He was by now Secretary of State for War,

"the very worst man that could possibly have been chosen to found the traditions of such an office. His methods have found faithful imitation by all too many of his successors."

The expedients of the Government for raising men and appointing officers were utterly discreditable. The army-brokers "would dance any beardless youth" who paid their price into the best regiments and the highest ranks, over the heads of officers who had fought for

years, and were actually fighting at the time. Pitt in his parsimony was spending on Hessians and Hanoverians the money that should have gone to the improvement of the British army ; and the increase of pay which had been demanded in vain from 1784 to 1792 was only granted in 1797 as a result of the mutiny at the Nore. The measure of 1794 was the extension of the militia ballot throughout the three kingdoms ; but its benefits were soon diminished by the creation of Volunteer corps, and the dissociation of these from the militia—a dissociation to which is due in great measure the lack of organization of the Reserve Army that has prevailed from that time to the present. Not till the middle of 1799 was the foundation of a system of replenishing the regulars laid by reducing the numbers of the militia, and allowing militiamen to enlist in certain regular regiments.

Raw as these soldiers were, they did well in the Helder expedition, and Abercromby was quick to see in them the makings of a real army. But what an expedition it was!—started against the judgment of Abercromby and Dundas himself, confused by ministerial instructions, crippled by utter inefficiency of supply and transport, and disgraced by a complete absence of arrangements for the sick and wounded. The nation was righteously indignant ; but the responsible Ministers contrived to escape punishment, by allowing it to appear in the House of Commons that Abercromby had expected success, when nothing was further from the truth.

And as the British armies were victimized in Holland for the sake of Coalitions, so in the West Indies they were sacrificed to the machinations of Charmill and other unscrupulous planters and emigrants. The British sacrifice—to the demon of yellow fever, for the most part—was prodigious : Mr. Fortescue concludes that

"the West Indian campaigns, both to windward and to leeward, which were the essence of Pitt's military policy—cost England in army and navy little fewer than one hundred thousand men, about one-half of them dead, the remainder permanently unfit for service."

While this terrible expenditure of human life was going on in the West Indies, the British fleet was withdrawn from the Mediterranean, and the French were allowed to land in Wales and in Ireland. There can be no doubt that at the time when Abercromby was forced to resign the command in Ireland (as the result of disgraceful treatment which the King realized, though his Ministers would not), this country was ripe for invasion. The Government, which would not tell the truth nor trust the soldier, went near to destroying the British army by their persistent and pernicious idea of operating in the West Indies.

We have said enough to indicate that Mr. Fortescue's work on this period does not spare the politicians ; and there may be critics who will consider that in his devotion to the interests of the soldier

he has depreciated the difficulties, and disregarded the purposes, of the Government as a whole. But we are strongly of opinion that he is justified in exposing as mercilessly as he does the statesmen who expected everything and conceded nothing in their relations with military men and their estimates of military measures. It is clear that England suffered much at the end of the eighteenth century in her struggle for empire, and for existence itself, because her leaders could not, or would not, recognize that soldiers must be trained, treated, and trusted as human beings, and that war is a matter, not of mere pounds, shillings, and pence, but of human personality and national manhood, of strenuous and systematic effort, of supreme intelligence and experience. This history of the army deserves all the credit that is due to the frank avowal of necessary, if at times unpalatable, truth.

To the student of our military administration this section of the book presents a transitional stage from the inefficiency which reached its lowest point in 1794 to the better things of 1801. The creation of a Secretary of State for War in 1794 was the first step towards improvement, more important in precedent than in immediate result ; the second step was the appointment of the Duke of York in 1795 to be Commander-in-Chief. It may be that the selection of the Duke was made by George III. himself ; and if so, he deserves honour for it, for the Duke, though he had not the genius of command, had great capacity for organization and administration. As Mr. Fortescue has said elsewhere,

"with all his faults in private life, with all his failings in the field, with all his defects of character, the Duke of York did more for the army than any one man did during the first two centuries of its existence."

We have many an opportunity of observing, in our study of this period, the development of leaders who embody the finest characteristics of our race. The work of John Moore is conspicuous throughout for enterprise, enthusiasm, and thoroughness. The career of Thomas Graham, who began his service at Toulon as a volunteer of forty-five grieving for the loss of his beautiful wife, shows us that the qualities of leadership may be long latent, but are none the less irresistible when occasion calls them forth. Charles Stuart revealed in a wonderful way what could be done in the Mediterranean : "he seems to me," says Mr. Fortescue,

"to have been the greatest of all the British officers of this period—great enough, indeed, both as a man and a soldier, to have done the work which afterwards fell to Wellington in the Peninsula."

Ralph Abercromby stands out as a majestic figure, ever devoted to duty, even where accomplishment appeared impossible : able to succeed in spite of overwhelming difficulties, always the friend and the admiration of the soldiers in securing whose well-being he spared no pains and feared no disfavour.

English Metrists in the Eighteenth and Nineteenth Centuries: being a History of English Prosodical Criticism during the last Two Hundred Years. By T. S. Omond. (Frowde.)

THE treatment of prosody is becoming entertaining. Not long ago we pointed out how vivid and interesting a thing Mr. Saintsbury had made of the first volume of his 'History of English Prosody'; now we have from Mr. Omond, the writer of a well-known 'Study of Metre,' this book on 'English Metrists in the Eighteenth and Nineteenth Centuries,' which is equally light-hearted, eager, and downright. For any one at all interested in the mechanism of poetry there cannot be a dull page in it; and it is difficult to conceive a kind of book which might more easily have been dull. It is not a system, but a criticism; it gives, in clear detail, all the main theories of prosody which have been put forward in English during the last two hundred years; and if this had been done as many scholars would have done it, dryly, dispassionately, "without prejudice," it would have been a dull performance indeed. But Mr. Omond goes gallantly fighting through page after page, his sword never out of his hand. He does everybody full justice; gives the choice of weapons to his adversaries; and, we are inclined to think, has for the most part the advantage of them. There is not an ill-natured sentence in the volume; it is not even certain if we are right in finding a trace of irony here and there, as in the reference to Mr. Courthope's "great History of English Poetry," in which, "with so many large matters to consider, the historian has not found time to study the philosophy of verse."

'English Metrists' is meant to some extent to be a kind of supplement to a pamphlet under the same title, issued in 1903, and the only confusion with which we have to reproach Mr. Omond is due to his persistence in referring to a bibliography contained in this pamphlet, which he is for ever correcting in small, worrying details. He even interrupts his text to say, within brackets, "not mentioned in my Bibliography." The "Addenda" and "Corrigenda" printed in an appendix might have been kept for a new edition of the pamphlet, or the corrected bibliography have been reprinted in full. Otherwise Mr. Omond is to be thanked for the unusual fullness and clearness of his references. Every quotation (and a large part of every page consists of well-chosen quotations) is followed by the number of the page from which it is taken.

The finest part of Mr. Omond's book consists in the exposition of his own ideas, but its more immediate aim may be supposed to be the chronicling and interpretation of the ideas of others. It is refreshing to find, at the end of the book, this question and answer:—

"What, then, is the upshot of the whole matter? This, for certain: that we have as yet no established system of prosody."

It is only after an extremely careful examination of documents that the author comes to that conclusion, and his praise is ungrudging for whatever part of any man's system seems to him just, or if not just, ingenious, or in some way significant. Thus, at the outset, he condemns Johnson with legitimate scorn, because his "laws" were founded on ignorance, and Warton for having no ideas about metre at all. On the other hand, he picks out, in the work of obscurer people, like Lord Monboddo, anticipations of ideas only now coming into prominence. He does ample justice to Joshua Steele, the first English writer on prosody to proclaim that verse "is essentially matter of musical rhythm"; and he sees in Steele's 'Prosodia Rationalis,' the first form of which dates from 1775, "the first really living work in the evolution of English prosody." He recognizes in Coleridge "the glory to have discerned" the law which he calls "the fundamental law of English verse, opposition between syllabic and temporal structure." Yet he shows us that Coleridge's statement of his own discovery was inaccurate. His criticism of Guest goes to the root of the matter when he says:—

"Yet theories which leave out the one fundamental factor of English verse, and which can find in Milton's harmonies only a violation of prosodic law, should not have been received without challenge, nor have coloured our whole notions of prosody as they have done."

Perhaps the most vital parts of the book are those which contain the praise and criticism of three poets, Poe, Patmore, and Lanier, who, as poets, carry on what Coleridge began, and what Mr. Bridges is still continuing. From Mr. Bridges he differs in principle, refusing to accept a system which he describes as "stress divorced from time." But in Poe, along with much petulance and ignorance, he finds originality, and a bold attack on the problems which he does not solve. Patmore's splendid, and still too little-known, essay on English metre is carefully summarized, and what little is untenable in it is pointed out. Finally, Lanier's 'Science of English Verse' is shown to be the first book in which the theory that it is rhythm which actually makes verse is "systematically and scientifically worked out." "Its reading," says Mr. Omond, "first showed myself how far prosodic science had advanced during the eighth decade of last century."

What, then, is Mr. Omond's own theory, which he is too modest to announce as more than a suggestion? "Our business," as he says truly, "is to discover the principle which justifies liberty, not to fetter it with bonds of our own making." Without time, as he justly says, there can be no metre; yet our syllables, unlike those of the Greeks, do not directly express time. Still they must be brought under some temporal law if the definite rhythm of verse is to be distinguished from the variable rhythm of prose.

"English syllables do not by themselves create or constitute rhythmical periods.

They are, at most, set or adjusted to such periods, often with perceptible coercion. This enforced adjustment, in my belief, gives our verse its charm and character."

says Mr. Omond. And he reminds us how Coleridge, in 'Christabel,' "sometimes substitutes a weak syllable for an expected strong one," and that this liberty, though abused by inferior poets, is used by the best poets, "and it is not likely they are all of them wrong." Instead of nailing down poets by a hard rule, syllabic or temporal, he asks, in the really scientific, that is disinterested, way: "In all verse, are we not conscious of slight divergence between the uniform temporal beat and the varying syllabic accent?" And he names, rightly, Miss Rossetti as a poet who is apt "to let syllabic and temporal beats wander too far apart," while "some of even our most brilliant verse suffers from the perpetual hammer-beat of syllabic accent."

Here, it seems to us, a very delicate secret, a poet's secret, is let out with wonderful exactness in a book of prosody. There is no doubt that the tendency of modern verse is to seek after precisely that form of liberty without licence which Mr. Omond defines. That the liberty is apt to degenerate into licence there is no less doubt. But where Mr. Omond is right is in seeing, and saying more frankly than most people, that whatever has once been done, and repeated, by the best poets, may reasonably become, if not a rule, something more than a permitted exception. He quotes Fleeming Jenkin as saying that you must "search for the main lines of rhythm by listening to the actual sound" of verse, and of verse not only as delivered by the actor, but also as crooned by a child. We would say much more as crooned by a child. It is from a nursery song, that learned people have in the end of time discovered one of the elementary laws of verse—the law of pauses equivalent in time to sounds, "just as in dancing a measured interval of quiescence may form part of the 'steps,' or as in music the 'rests' are an integral part of the bar." Mr. Omond has enforced no more valuable truth than this, to which he returns again and again:—

"When time is given its full place.... the lines are seen to be all in one and the same metre, whether particular places be filled by sound or by silence."

In the course of his book Mr. Omond has taken the occasion to mark very clearly the absoluteness of division between verse and prose, as form, which we are apt to find confused by writers on the subject. "Fundamental irregularity," he reminds us, "is the law of prose, as fundamental regularity of verse." There has never been a good poet who was not a writer of good prose, and it will rarely be found that the prose of a poet has any of the defects or extravagances of those prose writers who are not poets. Shakespeare, in this as in much else, is our supreme example: his prose, which is infinitely flexible, has caught no cadences from his verse, and is a thing,

as prose should be, lawless and elastic, like words spoken. Rhythm there is in it, as in all good prose; but rhythm does not make it, as it makes verse.

Life and Flowers. By Maurice Maeterlinck. Translated by Alexander Teixeira de Mattos. (George Allen.)

WHEN Maeterlinck began to write essays, in 'The Treasure of the Humble' he worked in the manner of Emerson, by affirmation, setting down each intuition as it came to him. Into that book he put the main part of all he had to say; it remains a wonderful and beautiful book, and, in every book of essays written since, he has contented himself for the most part with co-ordinating, developing, and, if possible, proving, what he began by affirming. He works now by logic, and his logic carries him through arguments, always subtle and interesting, which the honesty of logic prevents him from bringing to any definite conclusion. His wisdom has grown more and more hesitating, as it takes more and more exceptions into account. The answers to his own questions which once satisfied him satisfy him now no longer. Things seem to him less and less certain, and the mystery which he had always seen enveloping the world has come nearer.

Maeterlinck's mind is always fixed in meditation on the inner life, always at watch for a clue. The clue once found, his mind slowly but nimbly follows it, no matter how intangible it may be. It is a clue which he follows in the darkness, and there is no knowing at what point he will drop it and turn back. In this new volume the essay on 'Immortality' is full of beautiful and profound sayings, but it turns in a circle, and brings us back to our starting-point. An essay on 'Our Anxious Morality' brings us no further than to so doubtful a conclusion as this:—

"Those who assure us that the old moral ideal must disappear, because the religions are disappearing, are strangely mistaken. It was not the religions that formed the ideal, but the ideal that gave birth to the religions."

The essay on 'The Intelligence of Flowers,' which is a sort of sequel to 'The Life of the Bee,' is full of pleasant instruction by the way, and may well have some of the same popular appeal. It ends with a speculation curiously like Blake's theory of "States"; but the notion is only set forth to be dismissed. Still, as ever, Maeterlinck seeks mystery, as others seek light; but he has come to seek it now, not through Novalis or Ruybroeck, not in silence or in women, but in bees, flowers, the motor-car, gambling, boxing, and through Darwin and the handbooks of science. There is no doubt that he has come nearer to ordinary humanity, and that he has only changed his symbols, not his point of view or the substance of his thought. A motor-car, or the art of the fist, is interesting to him mainly because he takes the one for a symbol of the destructive, and the other of the defensive,

properties of nature; but is this choice of symbol so much that of the true mystic as the symbols chosen in the earliest essays, and set in visible action in the earliest plays?

Ever since the time of 'Monna Vanna' Maeterlinck has been becoming more human, in a broad general sense, and leaving his particular magic further behind him. His manner of writing has also changed: he uses half a dozen words now where he would have used one word then, and his words are chosen with an art less attentive to rarity and suggestion. His work is becoming more popular, especially in our country, where this particular kind of moralizing is widely appreciated. But to those who have looked on the early Maeterlinck as a great inventor there is, in the later work, essays and drama, neither a continuance of the first invention nor a wholly new world in place of the old. To what extent has vision really "faded into the light of common day," and to what extent is it a mere change of material?

'Life and Flowers' is a book of fragments, not all of equal value, and without any connecting unity of subject. That unity which an original mind gives to everything on which it passes judgment these essays undoubtedly have. No one else could have conceived them with so much unconsciousness underneath the logic, or written them with so subdued a harmony of language. It is difficult to judge of a translation in the absence of the original, but this rendering seems to be done with great care and felicity, and everywhere recalls closely the style of Maeterlinck's French. The style is Flemish indeed, rather than French, and is naturally at home in English. It is a kind of cadenced talk, which combines at once improvisation and measure. Its monotony is its chief grace and danger.

Two of the essays which contribute least to whatever sort of unity there may be in the book, but are in themselves pleasantly conspicuous, are those on Rome and on 'King Lear.' Rome is evoked in sixteen pages with a singular power of vision and selection, and it is the result of no intimate acquaintance, but of a single visit of a few days. During those few days, in an effortless, inevitable way, Maeterlinck absorbed, if not the essence, yet much of what is essential, in the soul of that city, which, as he says; "like a pyre, purifies all that the errors and caprices of men, their ignorance and extravagance, have forced upon her incessantly since her ruin."

In the still shorter essay on 'Lear,' in which that play is proclaimed as the greatest tragedy in the literature of the world, what is interesting is not the recognition of the fact, but the suggestions made by way of explaining it. Maeterlinck presents over again, in a vivid way, the choice set before the poet who would write drama:—

"He will be lyrical and merely eloquent, but unreal (and this is the mistake of our classical tragedies, of the plays of Victor Hugo and of almost all the French and Ger-

man romanticists, a few scenes of Goethe excepted), or else he will be natural, but dry, prosaic, and dull."

And he shows us how Shakspeare, in order to overcome that difficulty of "expressing the inner life in all its magnificence," opens the floodgates on madness. In 'Macbeth' and 'Othello' it is intermittent and restrained; in 'Hamlet' it is slow and pensive; but the poetry and drama of 'King Lear' are more faultlessly combined and rendered than in any of the three, or in any other of Shakspeare's plays,

"because the magnificent insanity of the dispossessed and desperate old king extends from the first scene to the very last."

It is in this essay, concerned though it is mostly with the drama, that Maeterlinck touches in passing on a fundamental question in regard to poetry. Why is it that the best poetry of our time is lyrical? Why is it that the ordinary reader or critic complains of what seems to him its lack of substance? "The realm of poetry," we are reminded,

"has gradually shrunk in dimensions.... Little by little it will strip itself of its vain didactic, descriptive and narrative ornaments, soon to be itself alone, that is to say the only voice that can reveal to us the things which silence hides from us, which human speech no longer utters, and which music does not yet express."

Has it been realized how much of what passes for poetry in the great poets of the past is not really poetry at all, but a filling-up by technique of the gaps left by inspiration? Before prose was a serious art, poetry had to supply its place, and the poet had no very jealous sense of responsibility towards his form. He put himself wholly, in a composite mass, into epic, drama, narrative, or other undiluted forms of poetry. In our days that has been done by Walt Whitman, and by no other considerable man. The lyric poet, who puts into verse only what will make poetry, makes the great refusal, and will gain, as Maeterlinck tells us, "in purity and intensity all that he has lost elsewhere in extent and abundance." But this counsel of perfection must not, after all, be called new.

Christian Science. With Notes containing Corrections to Date. By Mark Twain. (Harper & Brothers.)

It is as "the world's foremost fun-maker" or "the greatest living humorist" that Mark Twain is commonly regarded, the two phrases being used as if they were interchangeable, whereas while the second is a just description, the first is a disparagement. The humorist, if he be not of the soured sort, is the most wholesome of teachers; the funny man, even on the highest plane, is merely a spleen-curer. To have read 'Huckleberry Finn' and 'Pudd'nhead Wilson,' and still to think of their author as chiefly a "fun-maker," is to have missed an essential quality of his work—its philosophical criticism of men and of life. He is,

his study of human character, one of the most serious-minded of men, and no one who has listened to his conversation during the simultaneous burning of two of those cigars "at seven dollars a barrel, including the barrel," of which he has always "made it a rule never to smoke more than one at a time," can ever again think of Mark Twain as other than a kindly, but searching student of humanity. He is kindly, not by nature only, but also because he realizes how largely men are the playthings of fate, how hard the way is made for most of them by the fairies who hovered over their cradles and ordered their early training.

Thus it is that when he comes to examine and to judge the nature of "Christian Science" and its teachers, he does his work coolly and impartially, recognizing how much there is in that "science" which none but a thoughtless or a prejudiced mind could reject as imposture, and at the same time setting out—without a suggestion of extenuation or malice—the facts which, in his opinion, justify his severe conclusions as to the conduct of the organization.

His declared purpose is to present a character-portrait of Mrs. Eddy, drawn from her own acts and words, and not from hearsay, and "to explain the nature and scope of her Monarchy, as revealed in the Laws by which she governs it, and which she wrote herself." Some people in this country were gravely offended at the irreverent treatment of the Arthurian legends in 'A Yankee at the Court of King Arthur,' and at the tone of 'Adam's Diary' and 'Eve's'; and we doubt not that many besides the adherents of "Christian Science" in the United States and elsewhere will find the present work offensive, and regard some portions of the humour which pervades it as little short of blasphemy. For all that, it is not easy to see how the subject itself could be more fairly dealt with. We have not discovered a criticism in the book which is not concerned with quoted examples of the declared principles of the Christian Science body and its founder, or with some type of inconsistency in the general practice of its members, such as must be within the experience of most people who have associated with any of them. In his imaginary account—we insert the adjective for the benefit of ultra-serious readers—of how he had fallen over a cliff seventy-five feet high somewhere in Austria, the author explains that a Christian Science lady from Boston assured him that pain, being unreal, could not hurt. But "in making a sweeping gesture to indicate the act of shooing the illusion of pain out of the mind, she raked her hand on a pin in her dress, said 'Ouch!' and went on tranquilly with her talk." He adds that, on her final assertion that "nothing exists but mind; all else is imaginary," he gave her "an imaginary cheque, and now she is suing me for substantial dollars." This little tale puts in a few words the commonest objections offered by unbelievers in the Eddy creed. Mark Twain, however, being one of the

sanest, least prejudiced of men, has no doubt that faith cures are possible, and he gives remarkable examples from his own actual experience. He holds that four-fifths of the pain and disease of the world are created and "kept alive" by the imaginations of the sufferers, and he thinks that Christian Science, and, so far as he is aware, no other organized force, can banish that four-fifths.

It was long ago asserted by the author that in his opinion there was not much to choose in sanity between the people inside asylums and the people outside. He declares that "the Christian Scientist is insane," but he hastens to add:—

"I mean him no courtesy, and I am not charging—not even imagining—that he is insuperior than the rest of the human race. I think he is more picturesquely insane than some of us."

The "picturesque" aspect of Christian Science is seen by Mark Twain in the description of how the "little book" shown "by the flaming angel of the Apocalypse" has been handed down to Mrs. Mary Baker G. Eddy, and translated by her into English, and in the fact that this mystical work is "now published and distributed in hundreds of editions by her at a clear profit per volume, above cost, of seven hundred per cent." Mark Twain's main objection to the Christian Science propaganda is simply this—that

"from end to end of the Christian-Science literature not a single (material) thing in the world is conceded to be real, except the Dollar. But all through and through its advertisements that reality is eagerly and persistently recognised. The Dollar is hunted down in all sorts of ways; the Christian-Science Mother-Church and Bargain-Counter in Boston peddles all kinds of spiritual wares to the faithful, and always on the one condition—*cash, cash in advance.*"

It is this commercial side of the creed that fills Mark Twain with alarm—if such an expression is applicable to so philosophic a mind—as to the future. He does not believe that Mrs. Baker Eddy will live for ever, but he does anticipate that the organization which she has founded will so increase that, within half a century, the Christian Scientists will be the governing power in the Republic. "I think it a reasonable guess," he adds,

"that the Trust (which is already in our day pretty brusque in its ways) will then be the most insolent and unscrupulous and tyrannical politico-religious master that has dominated a people since the palmy days of the Inquisition. And a stronger master than the strongest of bygone times, because this one will have a financial strength not dreamed of by any predecessor."

The Christian Science Trust, the author asserts, has no charities to support, nor even to contribute to:—

"One searches in vain the Trust's advertisements and the utterances of its organs for any suggestion that it spends a penny . . . on any object that appeals to a human being's purse through his heart."

Mark Twain bases his belief in the future power of Christian Science chiefly on the fact that it has already created an environment, "that thing which is worth two or

three hundred thousand times more than an 'appeal to the intellect':"—

"There are families of Christian Scientists in every community in America, and each family is a factory . . . an agency for the Cause, and makes converts among the neighbours, and starts some more factories . . . Christian Science, like Mohammedanism, is 'restricted' to the 'unintelligent, the people who do not think.' There lies the danger. It makes Christian Science formidable. It is 'restricted' to ninety-nine one-hundredths of the human race, and must be reckoned with by regular Christianity. And will be, as soon as it is too late."

Into the author's critical and characteristic examination of the question how the same woman who wrote the slipshod 'Autobiography' and the absurd verses known to be Mrs. Eddy's composition could have written the book 'Science and Health' we cannot enter. It must be read as a whole to be appreciated. Mrs. Eddy claims (the words are her own) that in this notorious book she was "only a scribe echoing the harmonies of Heaven in divine metaphysics." It may readily be imagined how Mark Twain deals with such a claim as this, and with those amazing laws of the Christian Science Church which place absolute power in all matters in the hands of the "Pastor Emeritus" (Mrs. Eddy). She has far more power over her followers than the Pope over the Roman Church, and she claims even to be able to discover the intellectual offences of members. For instance, hypnotism is forbidden, yet no one may accuse a brother member of practising it. There is no necessity. "I possess," writes the Pastor Emeritus, "a spiritual sense of what the malicious mental practitioner is mentally arguing which cannot be deceived." No one may preach. It is declared that the readers—there are no pastors save the "Emeritus" and her book, which is the "permanent Pastor"—"shall make no remarks explanatory of the Lesson-Sermon at any time during the service." Concerning this rule Mark Twain says:—

"One may have to read it a dozen times before the whole magnitude of it rises before the mind. It far and away oversizes and outclasses the best business-idea yet invented for the safeguarding and perpetuating of a religion."

The laws and by-laws, the career and utterances, of Mrs. Eddy are closely examined by Mark Twain, and the conclusions he reaches are mainly these: that the "Pastor Emeritus" is a woman of extraordinary business capacity, without the knowledge or literary power that would have enabled her to write 'Science and Health'; that Christian Science has brought to many of its adherents a serenity of spirit rare among men; and that it is destined to grow in influence as years go on, being already too firmly established for Mrs. Eddy's disappearance seriously to injure its prospects. She may be the most erratic and contradictory of witnesses, but she has built up an organization which has strength enough to withstand all the shafts of cold argu-

ment and the stones of ridicule, and is capable, if wisely directed, of doing a splendid work in the purification of public morals. That, at any rate, is Mark Twain's opinion.

The book opens with an error of fact on its author's part. "Book I. of this volume," he writes in a preface dated "New York, January, 1907,"

"consists of matter written about four years ago, but not hitherto published in book form. It contained errors of judgment and of fact. I have now corrected these to the best of my ability and later knowledge."

Now "will it be believed"—as a slashing critic might say—that almost the whole of "Book I." appeared in 1900 in the volume entitled "The Man that corrupted Hadleyburg, and other Stories and Sketches" (a work too delightful to be forgotten by Mark Twain's admirers) and is there dated "Vienna, May 1, 1899"? No one is likely to suggest that Mark Twain deliberately misstated the facts in his preface; but if any one were foolish enough to do so, he need only be referred to the last pages of Book I., where the author states that he "wrote the preceding chapters four years ago," and, in a footnote, adds, "That is to say, in 1898." This discrepancy should be put right in future editions.

History of England from the Earliest Times to the Norman Conquest. By Thos. Hodgkin. (Longmans & Co.)
The Origin of the English Nation. By H. M. Chadwick. (Cambridge, University Press.)

THE history of England before the Norman Conquest has not, during recent years, received much attention from English historians. We notice here together two books, each dealing on a large scale with the period. They are a curious contrast. Their authors differ in almost every conceivable point—in their objects, their historical ideals, their literary styles, their conclusions.

Dr. Hodgkin's volume will find a wide circle of admirers. Its warm, yet dignified diction, its lofty and serious sentiments, its vivid sketches of scenes, its insistence on the great emotional aspects and personal interests of its narrative, will appeal irresistibly to all who feel. Anglo-Saxon history, which occupies its larger part, is full of striking characters and moving vicissitudes, and the writer has seized on them all. Whether the result be a "Political History" (such as the volume calls itself) we do not know. Some might prefer to call it a Poetical History. But it is beyond question an admirable example of history treated from the ethical point of view. Probably it is the ablest instance which has been produced in modern days, and some of its descriptions—such as that of Bamburgh and its neighbourhood—rival in their own fashion those of Froude or of Macaulay. Here, if anywhere, history is human and attractive.

But the human interest is won at a price. The emotional interpretation of events has excluded much that is proper matter for the historian. Geography is virtually ignored; archaeological and philological evidence is frequently left on one side; constitutional points are noticed, but seldom discussed fully; and the puzzles of history—such as (to quote the biggest) the thoroughness of the Romanization of Britain and the extent of Roman or Celtic influence on Saxon England—are gently and gracefully mentioned, but left as they are found. The volume is yet another demonstration, if such be needed, that the emotional historian has not yet risen to find emotion in other things than persons or personal scenes. "Romance brought up the 9.15" is still strange to him.

The indifference revenges itself. If we set to criticizing the details of Dr. Hodgkin's admirable sketches, we should find ourselves suggesting that numismatic evidence was misstated as to the route by which Greek coin-devices reached early Britain (p. 21), and ignored as to the length of the Roman tenure of Scotland (p. 58 foll.); that the philology of Natanleod (p. 91) and Catsguaul (p. 152) is very dubious; and so forth. We might even note that the accuracy of scene-descriptions becomes affected, and that Bewcastle Cross is not "in the midst of a wide and desolate moor, as desolate perhaps now as it was twelve hundred years ago." It stands girt with houses in the bottom of an open, smiling valley, far away—no doubt—from railways, but in a civilized and peaceful spot.

Instead of criticizing Dr. Hodgkin we prefer to turn to Mr. Chadwick's work. His object, he tells us, is to give an account of the early history of the English nation, such as our present knowledge permits. So far as these words go, his object is Dr. Hodgkin's. It is the only point where the two writers come together. Mr. Chadwick does not really wish to "give an account"; he searches out materials for an account. He lays foundations, or attempts to do so. He discusses in twelve chapters the facts of the earliest English conquest, and tries to get behind the conquest to the ancestors of the invading tribes in their German homes. His results are a number of isolated conclusions, which it is hard to embrace in a review, and which it would be unfair to represent by a selection. One notes with interest that, like the recent Ford Lecturer at Oxford, he has his doubts about the authenticity of the traditional version of English history before 600 A.D. In fact, he tosses the received dates altogether overboard; and though he inclines to accept the received sequence of events, he does not defend its weaker links. Accordingly he opens his first chapter with the position in 600—as to which he offers novel and attractive suggestions—and works back, through the West Saxon and Kentish invasions, to Germany and the culture and religion of our continental forefathers. Throughout he gives the reader rather a series of detached criticisms

and conjectures than a continuous narrative or exposition. But these conjectures, if they lack logical continuity, have much individual merit. It is only the chapter on the cult of Nerthus which takes us into a misty region of shifting and untransparent folk-lore. For the rest, we may merely ask in passing why the age of the "Chronologia ad annum 452," should be doubted, and why Ansehuis or Anschis is not Hengist. In general, Mr. Chadwick has written a book which no special student of Saxon England can neglect.

But his critical method is open to cavil just as much as Dr. Hodgkin's ethical method. We may sum up its weaknesses (as they appear to us) in two points. In the first place, the criticism is too linguistic. We miss, for instance, any inquiry into Meitzen's attractive, if unproven theory of village-types—a theory which certainly seems to contain truth not yet worked out. We miss, again, any full reference to recent comparisons of the "Saxon camps" in England and in Germany. In the second place, being linguistic, the criticism lacks principle. Mr. Chadwick deals with legend or tradition on a purely opportunist basis. He does not apply any general rules, even of the broadest character, to determine where truth is likely to underlie tradition. He just takes each legend or date by itself. Yet traditions differ in kind, and must be weighed, and not counted, quite as much as manuscript variants.

NEW NOVELS.

The Imperfect Gift. By Phyllis Bottome. (John Murray.)

MISS PHYLLIS BOTTOME has a really notable gift, and this novel of hers is worth a good deal more attention, from people of discernment, than many of the "largest circulations" of the last few seasons. There are 340 pages in it, and not one of them is a page wasted or spoilt. It is a fine sober piece of literary workmanship, as well as an entertaining novel.

The author has taken for her central characters two sisters, one of whom is obviously and remarkably beautiful; the other is beautiful in her heart and mind, whilst far from impeccable, and lovably human. The lives of these two girls are traced from their early childhood, with a widowed mother in Italy, to their establishment in life in London; and their characters are developed before our eyes with subtlety and skill. The author has applied a keen intuition and considerable analytical ability with studious sincerity to a good story of character. She has ventured to deal with certain aspects of theatrical life—a dangerous subject for the serious novelist; but her strong, wholesome humour has guided her safely here as elsewhere. We find slight tendencies towards exaggeration in the characterization of the first quarter of the book; but these are blemishes which it would never occur to one to notice in a work of less general merit.

The Dreams of Simon Usher. By Algernon Gissing. (Chatto & Windus.)

THE present book—which appears as one of a series of novels issued considerably below the usual price—is an excellent example of the author's merits, and his limitations. It is informed by a kind of spirituality which is not common in fiction. It is frequently wanting in directness and actuality, but it is charged with feeling—with a sort of brooding intensity which grips and holds the reader. In the beginning we have a boy waking before the dawn, and rising sullenly to go to his daily toil in some manufacturing town of the north. The pitiless squalor of industrialism, as seen by a boy mill-hand who has a temperament and is capable of daydreams, revolts the lad terribly. On this gusty morning he rebels, childishly, but with more than childlike determination. He strides on and out of the town, past the mill of his bondage, and on to the open moors. He tramps on and on, and never goes back. He finds shelter in a little Northern fishing port, fascinated by the sea, which he then sees for the first time, and by the appeal of an open-air life. His is a striking figure of complete isolation. A woman, herself, in deep trouble, speaks a kindly word or two to him, and thereby, all unwittingly, seals him to her service, in a kind of passionate devotion which presently develops itself into the ruling motive of his life. The complications which follow make an exceedingly interesting story. Where there is so much that is really good and fine in texture, we cannot but regret the lack of an essential something, which, for want of an apter word, we may call humanity, in this author's work.

Our Lady of the Beeches. By Baroness von Hutten. (Heinemann.)

THE author of 'Pam' uses in her latest story the form of letters. This seemingly easy means of revealing a pair of personalities to one another (and to the reader) has manifest advantages as well as hidden snares. It wants, however, more taste, skill, and discretion than every author can command. The "fair unknown" of the Beechwoods starts the acquaintance by a letter, containing touches of imaginative insight on landscape, addressed to the author of a scientific treatise which has set her thinking in her temporary retreat. The tone and manner of some of the letters of both writers strike a not unfamiliar note, though there is nothing in matter or situation to suggest borrowing. The dangers of this method of character-drawing are more apt to lurk in the woman's confidences. That she should in her self-revealings seem anxious to enhance her own charm and interest in her correspondent's eyes by cheap devices (obvious to all except himself) is inevitable, except in the best examples of this kind of writing. That letters which should reach only one do, in fact, reach every one is part of the

difficulty. These, as they proceed, show touches that displease because they are not transformed by high art or imagination. Only about half the episode is told by letters. To their seeming surprise, the writers are brought face to face in an American forest, but only to part. Two other people join them, in the interests of probability and propriety. Some good things, grave or gay, are written and said by the principals. Though French, the other couple bore rather than stimulate the present reviewer. More than this need not be said of the book, which is slight.

Petronel of Paradise. By Mrs. Fred Maturin. (Eveleigh Nash.)

THERE is more in Mrs. Maturin's novel than its title to remind one of the most sentimental story written by Besant. We are taken, not to the Scilly Isles in this book, but to the Channel Isles. In many respects, however, Petronel, of the Guernsey house called Paradise, is very like Armarel of Lyonesse, though her experiences when she leaves her island home for London are distinctly less entertaining than those of Besant's heroine. We get the same impression in both books of a beautiful girl, with a great wealth of hair which is generally floating more or less wildly on the sea-breeze. She says risky things, and steps light-heartedly into risky situations, because she is adorably young and innocent. As for her appeal to the reader, that depends upon the reader's temperament and mood. Most of us may be pleased by a recital of the doings of Petronel and her like—for a time; but the pleasure can hardly be relied upon to endure through three hundred pages. A certain amount of comic relief is not unwelcome, but would have been more pleasing if it had been less broadly farcical. The later portions of the book show a good deal of feeling, but lack distinction.

The Soul of Milly Green. By Mrs. Harold E. Gorst. (Cassell & Co.)

Mrs. Gorst's dedication to "the average respectable man," implying as it does that every such man has on his conscience the ruin of at least one woman who would otherwise have lived virtuously, is a wild generalization little calculated to forward the solution of the social problem with all its appalling complexities. We find a like difficulty in accepting her poor little slattern of a heroine as a typical product of modern primary education. Milly, with her ingrained incapacity and inability to profit by the lessons of that unrivalled instructor, experience, could scarcely be converted into a competent housewife by any system of training. The story, however, testifies to a sympathy and gift of interesting narration which make amends for some degree of unreality. There are a few charming scenes—for example, the tea-party in Kensington Gardens—to balance a number which are exceedingly unpleasant. The best character in the

book is perhaps the spirited little maid-of-all-work.

Lucy Gort. By Alice and Claude Askew. (F. V. White & Co.)

THIS book does not describe real life; but one might easily overlook that if it described life in some graciously imagined realm outside our own. Instead, it merely deals with the imaginings of high life as set forth through many years, one had supposed, for the edification of shop-girls and serving-maids. The book has much talk of dresses and cosmetics; of carmine lips, and mouths "that made one think of blood"; of girls who "had splendid lines," and so forth. It is full of sensationalism.

The Princess. By Margaret Potter. (Harper & Brothers.)

'THE PRINCESS' is a sensational story of the Russian Court, in which the present Emperor and his mother figure, while the Empress Consort is frequently referred to in a slightly disparaging fashion. No character introduced under a pseudonym is exactly modelled upon any other actual personage, but there are close points of resemblance to be discovered between the negotiator of the Treaty of Portsmouth and Madame Witte, when they are set by the side of a Minister and another Minister's wife described with freedom in 'The Princess.' 'The Grand Duke Dmitri' bears a strong likeness to the late Grand Duke Serge. The special incidents of the tale are the invention of the author.

THE AMERICAN CIVIL WAR.

WE have lately received several volumes from the United States, which have been sent us for review, but too long after their publication. Some have been noticed; some are hardly worth notice. We have selected, however, a few for remark, of which three concern the great Civil War of the Southern States against the Union.

Dr. W. Jones in *Life and Letters of Robert Edward Lee* (New York and Washington, the Neale Publishing Company) is on well-trodden ground, but is strangely silent about his European forerunners in the biography of General Lee. Under 'The World's Tribute to his Fame' we find a quotation from "General Garnett [sic] Wolseley," and another from one daily newspaper, but no notice of the chief volumes written in Lee's honour, of which there is little mention in the text. The family were well-born Virginians from the time of Charles I., and Robert Lee's grandfather, General Henry Lee, was almost as distinguished a soldier as was the subject of this book. His mother, like the present Secretary of the American Embassy at the Court of St. James, was a Carter of "The Valley," and there is little better blood in England or Virginia. Lee's life was simple and beautiful, and fitly ended in his presidency of Washington College, endowed by his equally great cousin, "the Father of his Country." "Marse Robert" lies in the Episcopal (Anglican) new chapel of the College, built by him. That his military talent was equal to that of Grant may be doubted, in spite of Henderson; but his character was as

pure and noble as his courage and his wisdom were beyond dispute. When Lee and Stuart, "before the war," took John Brown, there began a military association of which the romance overshadows that of Grant and Sheridan. It is an odd fact that the Southern pair were the ascetics. Stuart (like Stonewall Jackson) was a teetotaler, while Lee was the ideal of the "temperate" hero. To the Mexican war the latter carried a bottle of fine brandy given by an admirer, and, in spite of wounds, brought it back untouched. Through the four years of his better-known command he preserved unopened two similar bottles, unwillingly accepted. Lee's literary style, though employed chiefly upon family topics, was perfect, and nothing can surpass the dignity of his orders and dispatches.

Recollections of a Confederate Staff Officer (same publishers). The style of General Sorrel, who was of French Louisiana birth, is not that of Lee and his Virginian friends; but the book is intended for a different public from that of "college Presidents." One fact which comes out in the accounts of cavalry operations is that the old Yeomanry of the States had never disappeared, and that regiments like the Georgia Hussars contributed companies of mounted infantry to the armies. The Southern raids were fine, but not always useful, and Sorrel adopts at Gettysburg the view that "the loss of the campaign was due to the absence of Stuart's cavalry." Of Grant he writes, with wisdom, "His fame...will...still grow after careful study of his campaigns." Lee's men saw only the cruder surface facts: "You didn't whip us, but we're worse out with whipping of you." A new soldier name for "Marse Robert" is to be noted: some called Lee "My Lordy," even to his face. *The Daily Telegraph* is named under the alias "the London Telegram."

From the same publishers we also have *Morgan's Cavalry*, by General Basil Duke, who commanded the 1st Brigade of Morgan's (M.I.) Division. In all such volumes it appears that the cavalry leaders of the South were hard to hold, and here we find that Bragg was one of the few generals who were able sometimes to keep their cavalry for the field and use them with success in battle. General Bragg, however, failed to stop Morgan, who took nearly two thousand useless militia prisoners, and, like Stuart, lost a campaign. In similar fashion, Forrest failed to render the best help to Rosecrans. Morgan made use in every raid of parties dressed in the uniforms of the other side: three cases are set forth in detail, with an apparent approval likely to interest the German Staff. On the other hand, at the bloody battle of Shiloh, the French-speaking Louisiana troops, still dressed in blue as at the beginning of the war, and not yet in the "rebel gray," were fired on by the other Confederate forces so persistently that they "finally retaliated, giving for doing so the sound military reason, 'We fire at anybody what fire at us—God d—m!'" Their English was not good, but it was strong. In Morgan's division there was little discipline, and in spite of the courage of the men, they sometimes, without panic, "just couldn't be made to fight," and took fits of senseless, "childish" plunder, loading their horses with useless goods. Morgan's escape from the Ohio State Penitentiary, after his capture in "the great raid," is as strikingly sensational as any prison-breaking on record. It was aided by the precaution, taken by the warders against dirt, of shaving his beard and cropping his cavalier locks. One weak regiment lost seventeen troopers in a few

days during a Kentucky raid by "the brain fever," which seems to have been cerebro-spinal meningitis.

OUR LIBRARY TABLE.

MR. T. E. KEBBEL publishes *Lord Beaconsfield and other Tory Memories* (Cassell & Co.), a volume in which he adds many anecdotes to his previous life of Disraeli. Most of the book is too much concerned with party politics to be dealt with in *The Athenæum*. We are glad to note a strong declaration on the anti-Franciscan side in the Junius controversy. Disraeli held two views upon this subject at different periods of his life, as we have on another occasion pointed out. There are so many stories about "Tommy Short" of Oxford that we must express regret that the admirable anecdotes which concern so representative a University Tory have not, so far as we know, been collected, and have to be searched for in contributions by Mr. Tuckwell to *The Oxford Magazine*, as well as in the pages of *Notes and Queries*. We hardly agree with Mr. Kebbel that Beaconsfield "as he advanced...left his dandyism behind him." On the occasion when he quitted the House of Commons for the last time he walked out at a late hour of the night, or early hour of the morning, dressed in a tight-fitting overcoat (worn above his black frock-coat) so light in colour that it seemed white, and wearing a new pair of lavender kid-gloves—a costume which was in those days possible only in the Lobby, for in the House itself it would have called down upon the wearer the private censure of the Speaker. There are a good many slight inaccuracies in the volume. As regards the session of 1867, "the Cave" is confused with "the Tea-Room conspiracy." The Cave was Whig, and the Tea-Room Radical, though equally directed against the Gladstonian policy on the suffrage. Neither can we agree that Lady Palmerston in her life at Cambridge House held "a Salon." Her parties, of which there are few survivors, were all of a more British and more political type. We should be interested to learn who are the seventeen ordinary members of the Fourth Party counted by Mr. Kebbel as following the four leaders, reduced to three, "as Mr. Balfour had ceased to be a member of the party." Among the mistakes is a statement that the resignation of Mr. Clare Sewell Read, representative of the farmers in the Conservative Administration of 1874, occurred "in 1885." It is startling to find that London periodicals were founded in the time of those now living by subsidies from the Turkish Government. This suggestion, however, so far as it concerns *The Morning Post* has been denied in a special note since circulated by the writer on the authority of Lord Glenesk. We fear that it might be discovered, but in cases far more obscure, that such subsidies are now forthcoming from the Government of the Congo State.

M. PAUL DESCHANEL publishes through the house of Calmann-Levy *A l'Institut*, a volume of his official discourses. The style of these, as might be expected, is admirable. The "reception address," on E. Hervé, and the speech in which M. Ribot was "received" by M. Deschanel, deal with foreign affairs, and in particular with the Russian alliance.

THE charm of cultivated conversation is reproduced with pleasant ease in Mrs. Sellar's *Recollections and Impressions* (Blackwood). A Dennistoun by birth, and the widow of W. Y. Sellar, the well-known

Professor at St. Andrews and afterwards at Edinburgh, she has been familiar for several generations with Scottish society and Scottish university life at their best, and has been equally at home when her friendships have taken her to Oxford and London. Mrs. Sellar wrote originally for her grandchildren, and her reminiscences contain, therefore, a considerable amount of domestic detail, though it is agreeable enough. They also appeal rather to those who dwell north of the Tweed than to those living south of the Border. Still, Mrs. Sellar has numbered among her acquaintance a large number of illustrious people who have merged their nationality in their renown. She met De Quincey in 1853, feeling not a day older at seventy than at seventeen, and talking like his books, with "the same felicity of expression, and the same diffuseness and constant parenthesis." Another man of letters, Matthew Arnold, is described as humorously aware of his own affectations. "You'll like my Lucy," he remarked shortly after his marriage: "she has all my sweetness, and none of my airs." Our late editor recognized and condoned this superiority, quoting Horace:—"Sume superbiā quæsitatim meritis." Mrs. Sellar's impressions of Tennyson have already appeared, for the most part, in his biography, but she draws an effective contrast between his self-consciousness and Browning's habitual cheerfulness. A pathetic little description of Carlyle, "waiting for his latter end" with a considerable degree of pain and discomfort, is all the more to be commended because it refrains from so much as a whisper of allusion to the wearisome controversy about his relations with Mrs. Carlyle. But Mrs. Sellar's masterpiece is undoubtedly Herbert Spencer. She portrays that precise philosopher to the life, avoiding controversial talk lest it should disturb his "somniferous faculties," and severely correcting her when she quoted the line, "We have lived and loved together through many a changing year." "We have lived," he replied. "Ah," retorted Mrs. Sellar, "you can't answer for my feelings"; whereat he grimly smiled. These "Recollections and Impressions" abound, it is hardly necessary to say, in interesting sketches of University professors like Ferrier, Sir Hugh Playfair, and Sir David Brewster of St. Andrews, and Masson, Crum Brown, and Tait of Edinburgh. Prof. Sellar became Jowett's friend at Balliol, and we get in consequence many characteristic anecdotes of the Master. It is hardly the case that Miss Nightingale created a profession for educated women which superseded the Mrs. Gamps of the past; and Mrs. Sellar occasionally repeats herself. But these are slight blemishes in a kindly and fascinating volume.

Sketches in Mafeking and East Africa. By Major-General R. S. S. Baden-Powell (Smith & Elder).—General Baden-Powell has in this book produced a charming journal of travel. The General, it will be remembered, went out with the Duke of Connaught on a tour of inspection in South Africa; and though he naturally tells us nothing about the troops who were under scrutiny, he has plenty of pleasant talk about the familiar and unfamiliar places he visited. South Africa, even to those who have not been there, is probably sufficiently familiar by this time; but the delightful trip home up the east coast of Africa, with a digression to British East Africa and Uganda, is at present less widely known. However, the charm of this book is not in the information conveyed, for the solid facts are related in too scrappy and disjointed a fashion to be of any value, but rather in the casual sketches

of people and places dashed off by pen and pencil. In a sense, the most disappointing chapter is that on Mafeking: one expects much new light from the hero of one of the most interesting episodes in the war, but finds nothing of value which had not been told before. A dull and incomplete diary of the siege from some Australasian journal is, for some inscrutable reason, used as the text on which the General hangs his comments; a brief relation of the siege in his own words would have been much more to the point. Perhaps to one who knows well the history of the siege the only attractive part of this chapter is the author's description of the present appearance of men and places familiar during that stirring time. The thumbnail sketches which illustrate almost every page are in the General's well-known humorous style, and are excellent. The coloured sketches are less successful; certainly those of the Victoria Falls do not seem to us a good representation of their colouring. One other quarrel we have with the author. He seems to speak slightly of Zanzibar: it is perhaps a small matter, but to us it seemed more like a place from the 'Arabian Nights' than any other we have seen, with its cool courtyards, its narrow streets, its black slaves and veiled women, its noisy life in the market-place, and the impenetrable mystery which seems to hang about its houses. From certain indications this volume seems to have been partly intended as a book for boys: they would enjoy it as well as their elders.

The Next Street but One. By M. Loane. (Arnold.)—Like Miss Loane's former work 'The Queen's Poor,' these essays deal mainly with the author's experiences as a "Queen's" nurse, and display an amount of sympathy, penetration, and above all originality which commands our warm admiration. She is at her happiest where attacking consecrated prejudices, such, for example, as regards the evil influence of education and ready-made clothing; the nobler nature, either in childhood or maturity, of the dominant male; and the English working-women's ignorance of cookery. One of the most interesting and suggestive of her theories points to late suppers and crowded bedrooms, rather than to destitution, as the true reasons why many children go breakfastless to school; yet we are scarcely convinced that this hypothesis is of universal application, and at any rate it would not meet the case of scholars lacking dinner as well as breakfast. We cannot help thinking also that Miss Loane is a little too optimistic in regard to the purchasing power of money—even for the poor; and we find it difficult to reconcile her jeremiads concerning the mistaken philanthropy of the last fifty years with her cheerful admission that during those years considerable improvements, social and moral, have been accomplished. The book is full of humour, and sparkles with epigram.

The Letters of One. By Charles Hare Plunkett. (Smith, Elder & Co.)—The name of the author of this slim volume is not known to the reviewer, but it is the most masculine thing about a clever, but rather morbid piece of work. The book consists of more than forty letters, all purporting to be from a writer who is cursed with the artistic temperament, and addressed to a lady with whom he has fallen in love. It may almost be said that every one of these letters explains, from one aspect or another, the writer's conviction that courtship and marriage would involve infidelity to his true mistress—his art:—

"Of course, this is very uneasy and casuistical reasoning. The normal man knows what he wants,

and goes straight at it, but the torture of all who live in ideas, in intellectual things, is the immense complexity of motive that comes in—the little shadows that fit like clouds across the soul, striking the sunlight out. The fertile mind spends itself in inventing reasons and sophistries and delusions, all the little wretched hindrances that catch one's clothes if one goes leisurely through the brake. The normal man plunges through, and tears the thorns out by impact. But it is useless to complain; one must struggle through as one can."

The writer's apparent aim in his letters is to induce the woman of his adoration to leave her heart with him while, if she should be so disposed, she bestows her hand elsewhere. He desires her love, and assures her in delicately fine phrases that she has his own. But he has a wife already, in his art, and marriage with a woman would be a disastrous form of infidelity. Towards the end we gather that the woman dismisses him finally, and that he is resigned. Certainly his dismissal is well deserved. The writing of these letters, from the literary standpoint, is excellent. The sameness of the matter in them tends to spoil the book, which would have been more interesting if it had included some of the replies to these highly wrought outpourings.

Commerce in War. By L. A. Atherley-Jones, assisted by Hugh H. L. Belliot. (Methuen & Co.)—The title of this book would lead one naturally to anticipate a treatment of the effects of war upon trade relations, and the bearing of these effects on International Law. Questions connected with commerce come both into the law of war and the law of neutrality. The author, however, in the Preface, states it to be his object "to provide a full exposition of the rules of International Law which govern the commercial relations of subjects of neutral and belligerent States." Accordingly he has, in the main, confined his attention to the chapters of the law of neutrality which are directly concerned with neutral commerce, though the capture and destruction of an enemy's property at sea are incidentally noticed in chap. viii., and recapture and rescue, which belong properly to the law of war, are fully discussed in chap. ix.

The first four chapters deal with the rights and duties of neutrals in regard to contraband, blockade, continuous voyage, and carriage of property at sea. In the succeeding four chapters the rules regulating the exercise of belligerent rights over neutral persons and property are treated under the headings Right of Search, Formalities of Search, Capture and Condemnation, and Formalities of Capture; and the last—the ninth chapter—deals, as above mentioned, with Recapture and Rescue.

Trade domicile in time of war is not separately—if at all—discussed (the word "domicile" does not occur in the index), and this, even when the restrictions in the scope of the book indicated in the Preface are borne in mind, is a somewhat unfortunate omission.

Books upon International Law come usually from lawyers, whose main interest and work are academic, and are primarily designed for students and those having access to libraries and authorities. The author of this work is well known as a practising lawyer, and hopes that it may be useful—

"not only to the lawyer, but to the shipowner and shipper, and also to that large class of public servants, diplomats, and consuls who are compelled, many of them in remote parts of the earth, to discharge weighty and responsible functions in the protection of British commerce against the action of belligerents."

The most noticeable features of the book are due to these facts. Long quotations from judgments and juristic works are incorporated in the text, and the reader to whom the citation of an authority may be worthless owing to its inaccessibility is furnished with a wealth of authoritative statement.

The treatment of the subject is extremely practical. There is no attempt to formulate an abstract body of principles, and thence to deduce certain rules; but the actual practice and conduct of States are considered, and the decisions of Prize Courts, British, American, and continental, exhaustively analyzed and examined. That case law should be the predominant element in any law book written by an English lawyer is but natural, and in this portion of International Law an English lawyer can be thoroughly at home, for the decisions of Prize Courts, and especially those of the British Admiralty Court, contain the most authoritative statements of the law of neutral commercial relations. The English international lawyer—if the phrase is permissible—turns at once to the decisions of the British Court of Admiralty at the end of the eighteenth century and the beginning of the nineteenth. Sir William Scott, whose name constantly recurs in these pages, fixed the principles of the law of neutral commerce, at any rate for his own countrymen. In reading the book we are constantly reminded of Prof. Maitland's words:—

"The British fleet came to the Civilian's rescue; it brought in prizes for condemnation, and he enjoyed a short St. Martin's summer. A public international law that was intensely if privately national was his chief contribution to the jurisprudence of the world."

The author is, however, no partisan of the English position; modern practice and criticism are fully and fairly stated; but though he gives full weight to continental criticism, he does not hesitate on a fitting occasion to uphold Sir William Scott's views against those of continental theorists.

The questions of neutral commerce arising during the South African and Russo-Japanese wars are exhaustively discussed. A strong protest is made against the recognition of the lawfulness of the destruction before condemnation of captured neutral vessels. Those who defend the practice admit, of course, that captors destroying neutral vessels not liable to condemnation are bound to make full compensation to the injured neutral after legal proof of innocence; but obviously, from the lawyer's standpoint, this is no justification for destruction before judgment. The liability to make compensation for an illegal act clearly cannot make that act lawful. That the legal rule imposes a salutary restriction on belligerent action is indisputable. Whether that rule would stand the strain of a modern war is perhaps doubtful. The law of neutrality will in the future, as in the past, represent a working compromise between belligerent and neutral claims, and the lawyer may find comfort in the fact that the forces making for the observance of the rights of neutrals have certainly not diminished during the past century. We have referred throughout to Mr. Atherley-Jones as "the author"; but his preface speaks of the very considerable part taken in the preparation of the book by Mr. Belliot.

MR. S. C. KAINES SMITH'S *Elements of Greek Worship* (Francis Griffiths) is an example of the sort of book which is the product of University Extension lectures. It is clearly expressed; not very profound or original; somewhat dogmatic about obscure points in the origins of Greek

mythology ; and does not leave much sense of having penetrated the spirit of Greek religion. It is, indeed, concerned rather with mythology than with religion, in spite of the preface. Students new to the subject will find in it a good deal to stimulate and instruct them ; but they should be warned that there is much more uncertainty about many statements than is admitted by the author.

THE postscript to Mr. G. W. E. Russell's latest collection of essays, *Seeing and Hearing* (E. Grant Richards), sets forth that twelve out of the fifty-three have already appeared under the title 'For Better ? For Worse ?' We cannot help thinking that this intimation would have been more fittingly conveyed by way of preface. Without that clue, readers will puzzle, during their perusal of the last eighty pages or so, over stories which they will seem to remember having read before, and opinions with a strangely familiar ring. Throughout the book, indeed, Mr. Russell is content for the most part with restatements of his views. He has told us before, and he tells us again, that he admires the High Church party, and detests the vulgarity of much modern entertainment. Only it is all so airily done and so happily illustrated that the feeling of having too much of a good thing seldom occurs to us. Even when Mr. Russell trips, as he does in a monstrous overstatement of a public-school master's profits ("Villas in the Riviera and pineries and vineyards at home"), he extricates himself from his difficulties with urbane composure. The establishments he ought to have attacked are the "preparatories" where the little dears have Turkey carpets for their small feet and port for their small stomachs.

On the whole, we like Mr. Russell best when he is touching on his earlier reminiscences. Most people have a fairly exact idea of what Whiggism was, but it has remained for this accomplished member of a great Whig house to describe the creed to the life, with all its virtues and most of its prejudices. As a gastronomist, too, Mr. Russell writes learnedly and sensibly, though it is curious that he should not know what "pettoes" are. Pettoes are nothing more nor less than pigs' trotters, such as Green Jones used to sell in 'It's Never too Late to Mend.' But Mr. Russell is quite right : Mrs. Bardell erred in associating them with tea. Stout is the tipple. An interesting chapter on handwriting duly includes Rogers's among the minute calligraphies. Has Mr. Russell ever seen Poulett Thomson's (Lord Sydenham's) ? That is an extraordinary specimen of beautifully minute and irritating penmanship. Mr. Russell is seldom wrong in his facts, but it is hardly the case that "1880 may be taken as, roughly, the last of the good years for agriculture." The year 1874 would be nearer the mark. After that year, wrote Sir James Caird, "agricultural prosperity began to wane through an unprecedented series of bad seasons. In eight years ending in 1882, there were only two good crops, and among the bad was the crop of 1879, the worst of the century."

MR. ARTHUR GALTON, the author of *Church and State in France, 1300-1907* (Arnold), informs us in his Preface and on his title-page that he was for ten years a Roman Catholic priest, and is now a beneficed clergyman of the Church of England. An ecclesiastic who changes his religion cannot be expected to take an impartial view of the Church he has left, and Mr. Galton's volume is a polemical pamphlet. *The Athenæum* cannot deal with his treat-

ment of controversial questions, which would perhaps have formed more appropriately one of those long letters or articles inspired by the ecclesiastical crisis in France which appear in the daily papers. But as he has published his views in the form of a volume of history, they call for some notice. The book is one which on literary grounds we cannot commend. The haste with which it has been turned out may be judged from the Preface. In it, although the book was in our hands ten days before the end of March, reference is made to the "Literary Supplement of *The Times*" and to another number of that journal of the same month. But this is nothing compared with the lightning speed with which the author dashes through centuries of the past. The title-page promises a history of Church and State in France during six hundred years, 1300-1907. We arrive at 1300 on the thirteenth page ; but forty pages later, in a book of about 300 pages, we are at the Revolution, and nearly five centuries have been accounted for. Such rapidity is incompatible with accuracy. We are informed that the successor of Boniface VIII. "was removed to Avignon." The most elementary writer on French Church history ought to know the incidents leading up to the establishment of the Papal See at Avignon. The first Avignon Pope was Clement V., who was the successor, not of Boniface, but of Benedict XI. ; and so far from the Pope being "removed to Avignon," it was he who, being a Frenchman and Archbishop of Bordeaux, established the Apostolic See outside Italy.

Mr. Galton does not become more accurate when his pace becomes slower. He gives a good deal of space to the Revolutionary period, though its ecclesiastical features, from the Civil Constitution of the Clergy to the Concordat, have been done to death by English writers in recent years. His knowledge of the Revolution may be gauged by his remark that "the Convention was turned into a Committee of Public Safety in April, 1793." It is needless to say that the Convention was a body of over 800 members, of whom twelve were appointed a Committee of Public Safety ; and though the twelve exercised dictatorial powers for a certain time, the Convention continued to exist till 1795. A number of less grave mistakes are due to haste and carelessness, as sometimes the right and the wrong versions of a date or a fact appear in close juxtaposition. Thus in one place we are told that Pius VII. was elected Pope on March 14th, 1800, and, a little further on, on March 24th of that year. Montalembert is described first as "a fervent Ultramontane," and later as a Gallican. His opinions were difficult to class, but he certainly did not perform the feat of being both. A fairly correct estimate of the composition of the National Assembly of 1871 is followed by an incorrect statement, twice repeated, that it was a "Legitimist" Assembly. "From 1873 to 1879 republicans were excluded carefully from office," the author says, though five pages earlier he has referred to Jules Simon's Ministry of 1876. In one paragraph he calls the same party "Girondins" and "Girondists." He speaks of his lifelong familiarity with French, yet he makes the ordinary English mistake of referring to members of the Commune as "Communists" and he likewise writes "the de Rohans" and "one of the Rochefoucauld"—the correct English style being "the Rohans" and "the La Rochefoucaulds." His acquaintance with French territory is hazy. "In one district," he says, "La Brie, of 216,000 inhabitants, 5,200, about 2 per cent., were

returning as practising their religion in 1904." The Brie is a big region which stretches over parts of two or three departments, but its limits are not recognized by the authorities, and no official statistics could have been made relating to it for any purpose.

In one matter of appreciation we beg leave to differ from Mr. Galton. "Zola," he says, "to his lasting honour, did for Dreyfus what Voltaire did for Calas." Now, apart from all question of analogy between the two cases, which we will not discuss, if there was any one man to whose efforts the rehabilitation of Dreyfus was due, it was not Zola. The author of 'La Terre' by his "sensational" intervention no doubt helped the cause, and Zola's share may be compared with those of General Picquart and MM. Scheurer-Kestner and Bernard Lazare. But the man without whose pertinacious labours Dreyfus would never have been rehabilitated is M. Joseph Reinach.

Dampier's Voyages. Edited by John Masefield. 2 vols. (E. Grant Richards).—Sailors, travellers, and men of science have agreed in testifying to the durable merits of the 'Voyages,' from Dampier's day to our own. But the sort of reader who is colloquially referred to as the man in the street, or the man in the train, does not as a rule have frequent access to costly and ponderous tomes ; and that has been the form in which we have known Dampier and 'Purchas His Pilgrimes' hitherto. It would be as absurd to suppose that these writers had no appeal for the man in the street as to suggest that 'Robinson Crusoe' was suitable only for the elect. The 'Voyages' here presented in two handy volumes, at a comparatively low price, are full of popular interest and romance. They are far more stirring reading than many a belauded work of modern fiction. For incident, atmosphere, and so forth, there is material here among which contemporary romance-makers might delve profitably for years to come.

Thanks are due, then, to the editor and the publisher who have placed before us a work of this character, in a shape which should command it to the popular taste, with a portrait, maps, and other illustrations, and sufficient notes to assist, without embarrassing, the reader who approaches the 'Voyages' for the first time. The text Mr. Masefield has used for 'The New Voyage round the World,' the 'Voyage to Tonquin,' the 'Description of Campeachy,' and the 'Discourse of the Winds' is that of the sixth edition. The text used for the 'Voyage to New Holland' is that of the edition of 1729, which the editor has collated with earlier editions. Some of the personal notes which appear in the annotated Sloane MSS. are added on account of their picturesque wording and the light they throw upon Dampier's character.

The Writings of Saint Francis of Assisi. Newly translated into English, with an Introduction and Notes by Father Paschal Robinson. (Dent).—This is a very useful and trustworthy version of all the authentic works of St. Francis, with a critical introduction and notes. It is written from the view of a member of the Order, and occasionally is wanting in perspective, as when, on a matter of scholarship, it prefers Mr. Carmichael to M. Sabatier. Apart from this we can recommend it as the result of what seems to be an independent and skilful examination of the sources. It is illustrated by blocks of the two autographs of the saint which still exist. With reference to the benediction preserved in the Sacro Convento, we cannot understand how

any competent palaeographer ever doubted for a moment that the document was genuine as to date. A bibliography is appended, as judicious in its omissions as useful in its entries. The Office of the Passion written by St. Francis is translated for the first time, and the claims of a number of doubtful or spurious works are examined.

The Albany Review, published by Mr. John Lane, which is the new form of the Independent, makes a good start this month under the editorship of Mr. Charles Roden Buxton. The seriousness of young reformers is tempered by Mr. Lang's delightful article on Mark Twain, and 'A Romance of 1821' by Mr. E. S. P. Haynes. Mr. Hardy and Mr. Chesterton are the poets of the occasion; and there is a poignant personal narrative by a Russian mother. If the Review maintains the promise of its present number, it will be read by the ordinary man as well as the professed Liberal.

EDMUND CAMPION AND THE MAID OF WICKLOW.

[Campion was racked and martyred under Queen Elizabeth in the year 1581.]

A MOUNTAIN glen and one white cottage there :
He watched it from the hills, and when the sun
Sank, and the rocks' recumbent majesty
Rolled in dark billows to the distant sea,
Dropping toward the vale he knew that one
Walked in the fragrant dusk divinely fair,
His soul's white wonder for eternity.

Well shapen, like a goddess, where the brook
Sang in the twilight, silently she moved ;
The wild flowers sleeping on the mountain
side,
And that wan lake, the Titan's slumbering
bride,
Loved her, and he too looked on her and loved !
Oh, and her deep eyes answered him that look !
'Twere well if in that rapture he had died !

They spoke : she gave him water from the stream :
"Drink ! you are thirsty, climbing all the day !"
Her white hands drew the wave and filled the
bowl :
He drank, and thought Heaven dropt an
aureole
Upon her brow, and all her girl's array
Shone like the Holy Virgin's ; so his dream
Apparelled her, and so within his soul

This virgin bore the Christ. Now fifteen years
His feet climb other rocks, and grew full sore,
But stumbled not, nor often went astray :
For that one draught upheld him all the way.
Ah ! when he ranged the lonely hills no more,
But blindly groped to cross the glen of tears,
I wonder, did she touch his lips and say,
"Drink ! you are thirsty, climbing all the day."
NEWMAN HOWARD.

THE MYSTERY OF CUMNOR PLACE.

A COPY of the proceedings of the coroner's jury in the case of the death of Lady Robert Dudley was made for, and received by, her half-brother, John Appleyard. On June 4th, 1567, he wrote to the Council that he had read and (on June 3rd) had returned the document. "In which verdict he not only finds such proofs, testified under the oaths of 15 persons how his late sister by misfortune happened of death, but"—and so forth. The verdict must have been in accordance with the sworn evidence; Lady Robert died per infortunium ('Hatfield MSS.', vol. i. p. 346). Appleyard's examination before Northampton, Pembroke, Arundel, Clinton, and Cecil (*ibid.*, p. 350) is undated, but must have been earlier than his letter of June 4th, 1567. Under examination he denied that the coroner's jury "had as yet given up their verdict." A. LANG.

ETCHEBERRI'S 'OBRAS VASCONGADAS.'

HAVING years ago stumbled across Basque MSS. of about the date of the 'Obras Vascongadas del Doctor Labortano Joannes d'Etcheberri (1712)', now edited, with Introduction and notes, by Don Julio de Urquijo & Ibarra (Paris, P. Geuthner), and enjoyed the pleasure of calling the attention of scholars to them—I mean the MSS. of Pierre d'Urte of St. Jean de Luz in the Shirburn Castle Library—I have always read with interest anything bearing on the discovery of fresh materials for the study of the Basque language. So I venture to call attention to the important one given in the handsome volume whose title I have quoted.

Don Julio de Urquijo begins with a bibliographical note and a chronological series of minutes and references to Don Juan de Echeverria: that is one of the favourite forms of the name. For *etche* or *eche* (with *ch* as in English *church*) means "house," and *berri*, also written in Spanish fashion *verri*, is "new," so the name means "New House," like the Cornish *Chy-Noweth*, which also figures as a surname, while in Wales *Ty-Newydd* remains merely a frequent place-name. The form *Etcheberri* differs from the other in meaning "the New House," with the definite article, which in Basque comes at the tail. As might be expected, it is as hopeless a name for the purpose of identifying the bearer as John Jones is in modern Wales; and when our distinguished countryman Wentworth Webster tried to fix on the Basque scholar in the registers at Sare, where the latter was born, he found there no fewer than five "Joannes de Etcheberri" from which to choose. This would have probably proved difficult, even had the question not been cut short by a gap in the registers. So one has to accept the vague statement that Etcheberri was born in the latter half of the seventeenth century; but certain dates are known in his life, including evidence of his being alive in 1745. This comes from Laramendi, who mentions him as the author of a quadrilingual dictionary—Basque, Spanish, French, and Latin.

All this and a great many other matters bearing on the history of Etcheberri's life are lucidly discussed at length in the Introduction. The rest of it is devoted to critical remarks on his works, and a discussion whether the manuscript of the quadrilingual dictionary, now purchased by the editor from Don Sbarbi, is in the handwriting of Etcheberri of Sare. Acting on a hint from Mr. E. S. Dodgson, and wishing to discover the original MS. of the dictionary, Don Julio de Urquijo paid a visit to the Franciscan monastery at Zaraus, in the neighbourhood of San Sebastian. In fact, wherever in the Basque country literary treasures in the vernacular are supposed to lie concealed or neglected, the motor-car of the strenuous Basque scholar of St. Jean de Luz is a familiar object. However, the Franciscan fathers could not help him except indirectly in the matter of the dictionary; but he was not there long before he had in his hands, and afterwards on loan to carry home, two works of Etcheberri's in the author's own hand.

The first of them is incomplete, having lost 23 pages at the beginning; but the subjects are known from the index: it ends on p. 303. It is in two columns, and one of them is always in Latin. As printed in the present volume, with the Latin omitted, this work makes 119 pages. The whole is headed 'Laburdiri Escuararen

Hatsapenac,' which the editor translates 'Al Labort, Rudimentos de Vasconce.' Why "Rudiments" is not quite clear, as it is not a grammar of Basque, but a dissertation in which the author gives his views as to the origin of that tongue, its beauty, history, and relation to other languages, and as to various other questions connected with it. This seems all to fall naturally under the first part of the heading "Laburdiri": may it not be that the author originally meant to finish this work with a short grammar of Basque, but that he afterwards thought it best to combine those rudiments with those of Latin in another work ?

This latter extends in the MS. from p. 305 (405 seems to be a misprint) to p. 448, making in the printed volume some 174 pages. The short title may be given as 'Escuarazco Hatsapenac Latin Ikasteko,' which the editor renders 'Rudimentos Vascongados para aprender Latin,' or 'Basque Rudiments for the Learning of Latin.' That sounds somewhat strange, but this second work certainly gives the rudiments of both languages, and some light may perhaps be shed on the heading by what the editor says (p. xiv) as to Etcheberri's way of looking at Basque and Latin: for, according to a passage in another of his works, it occurred to him that his quadrilingual dictionary, if it preceded his Basque rudiments for the acquiring of Latin, would be a work without a foundation, "because," as he is made to say, "those rudiments are the foundations and the roots of all the languages." The work in which this curious idea occurs (p. 320) is an *opusculum* entitled 'Gomendiozo Carta': it has appropriately been included in this volume, where it takes up some two dozen pages at the close.

To sum up these scattered notes, I may say that here we have a quarto volume in which the student is presented not only with a most valuable Introduction and numerous notes, but also with nearly 300 pages of Basque which had never before been in print, and all this written in a style which stands the critical tests to which the editor submits it in his Introduction. Seldom has such a find of lost literature been made by one at once so enthusiastic and so well able to give effect to his enthusiasm by promptly publishing it for the use of other scholars. This noble volume does the highest credit to all concerned in its production, including the Bayonne press entrusted with the printing.

JOHN RHYNS.

PERRAULT'S 'CONTES DE MA MÈRE L'OYE.'

St. Andrews, April 14, 1907.

PERHAPS Col. Prideaux can throw some light on a copy of Perrault's 'Contes' which has been described to me by the owner. It bears the date of the first edition, 1697, and, as far as a pretty complete description enables me to decide, it is not of a later year. But it contains several misprints which are not included in the list of Errata in the copy of the Bibliothèque Nationale, which a friend kindly examined at my request. As Col. Prideaux writes that no copy of the first collected edition is to be found in the public libraries of Paris, one is anxious to know in what private collections a sample is to be found. The copy of which I speak has not Clouzier's frontispiece: for frontispiece appears one of the small engravings used later at the head of the tale which it illustrates. One may guess that this is a very early copy of

an impression soon recalled, corrected, and decorated with the frontispiece by Clouzier.

I have owned two copies of the edition of 1729—one I gave away; and I have Samber's, printed for Pote, but forgot the date. It is in two neat volumes in purplish morocco. The book is in town, and not accessible for the moment, nor can I remember what led me to guess that R. Samber taught French at Eton. The French of the 'Tales' is printed on the pages opposite to the English version. I think that the book might be useful in teaching French to children.

A. LANG.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Brown (W. A.), Christian Theology in Outline, 7/6 net.
Cawcock (N.), H. K.: his Realities and Visions, 3/6.
Gordon (S. D.), Quiet Talks on Personal Problems, 2/6 net.
Headlam (H. D.), The Socialist's Church, 1/ net. In the Labour Ideal Series.
McFan (Rt. Rev. J. A.), The Christian School, Second Edition, 2/6.
Mortimer (Rev. A. G.), The Ascents of the Soul, 5/ net. Twenty-five sermons on the Gradual Psalms.
Stark (G.), Comradery in Sorrow, 2/6 net. Thoughts for the bereaved.
Wermel (P.), The Sources of our Knowledge of the Life of Jesus, 2/ net. Translated by E. Lummis.

Law.

- Banning (Lieut.-Col. S. T.), Military Law Made Easy, Third Edition, 4/6 net. With appendixes of examination papers fully answered.
Bowen-Berlands (E. B.), The Liberty of the Subject, 1/.
Brown (R. C.), The Law relating to Covenants running with Land, 10/6.
Kelle (W. H. H.), An Epitome of Constitutional Law and Cases, 6/.
Watson (E. R.), The Principles of the Indian Criminal Law, 7/6 net.

Fine Art and Archaeology.

- American Journal of Archaeology, Second Series, Vol. XI. No. 1, 1/0 net.
Branch (E. A.), Simple Studies in Line and Mass of Common Objects, Flowers, and Designs in Monotint and Colours, 2/ net.
Bury (T. T.), Remains of Ecclesiastical Woodwork, 10/6.
Crutwell (M.), A Guide to the Paintings in the Florentine Galleries: the Uffizi, the Pitti, the Accademia, 3/6 net. A critical catalogue with quotations from Vasari.
Guide to the Medieval Room, British Museum, 1/6.
Harwood (E.), Notable Pictures in Rome, 4/6 net.
Irving (H.) and Strange (E. F.), Flowers and Plants for Designers and Schools, 10/6 net. Photographed from nature, with text and notes.
Moody (A. P.), Devon Pillow Lace: its History and How to Make It, 5/ net.
Museum of Fine Arts, Boston, Thirty-first Annual Report, 1906.
National Art-Collections Fund, Third Annual Report, 1906.
National Gallery: Tate Gallery, 6d. net each. Issued in the Great Galleries of Europe Series, with reproductions of 60 masterpieces in each.
Reproductions from Illuminated Manuscripts in the British Museum, 5/. Contains 50 plates. For review of Third Series see *Athenæum*, Sept. 14, 1901, p. 356.

Poetry and Drama.

- Drammond (W.), of Hawthornden, a Cypress Grove, 2/6 net.
Eden (G.), Bush Ballads and other Verses, 3/6 net.
Horace, The Odes, Epodes (selected), and Carmen Sieculare. Translated into English Verse by E. Du Faur.
Jebb (Sir R. C.), Translations into Greek and Latin Verse. Second Edition, 7/6 net. The late Prof. Jebb's unequalled translations into Greek and Latin have long been out of print, and their reappearance will be welcomed everywhere by classical scholars. There are two or three new pieces.
Keats (J.), Poems, 2/6 net. Selected, with an Introduction, by A. Symons. A volume of the Golden Poets.
Keegan (J.), Legends and Poems. Edited by the late Canon O'Hanlon, with memoir by D. J. O'Donoghue, 3/6.
Lathrop (R.), Where Shakespeare set his Stage, 8/6 net. The exact period at which the action of Shakespeare's dramas might have taken place, or, when this is not possible, the anachronisms which prevent it have been mentioned and considered. The appearance and general characteristics of the chief personages of the dramas, and the localities in the widely scattered countries in which Shakespeare set his stage, have been described, the latter being frequently illustrated.
MacCathmhaill (Seosamh), The Rushlight, 3/6 net.
Malone Society Reprints: The History of Orlando Furioso, 1504; The Battle of Alcazar, 1507; The Interlude of Johan the Evangelist; The Interlude of Wealth and Health. Subscription 2/- annually.
Peacock (M.), Lincolnshire Rhymes, and other Verses, 1/.
Sunny Songs, Dialogues, Recitations, and Plays for Infants, Juniors, and Entertainers, edited by A. Gardiner, 2/6 net.
Winibrook (S. E.), The Virgil Pocket Book, 2/- net. With Introduction by A. Sidgwick.

Music.

- Patterson (A. W.), Chats with Music Lovers, 3/6 net.
Sharp (C. J.) and MacIwaine (H. C.), The Morris Book. A description of eleven dances as performed by the Morris-Men of England. The book is issued in connexion with 'Morris Dance Tunes,' by the same authors, Sets I. and II., 2/- each.

Bibliography.

- Book-Prices Current, Vol. XXI. Part II., 25/- per annum.
Early English Printed Books in the University Library, Cambridge (1475-1640): Vol. IV. Indexes, 15/- net. Also Appendix to Vol. III. For review of Vol. II. see *Athenæum*, July 25, 1903, p. 123.

Political Economy.

- Agger (E. E.), The Budget in the American Commonwealths, 6/- net. Columbia University Studies in History, Economics, and Public Law, Vol. XXV, No. 2.
Black (C.), Sweated Industry and the Minimum Wage, 3/6 net. With Introduction by A. G. Gardiner. Contains a large amount of evidence on a subject to which public attention was directed by the Sweated Industries exhibition organized last year by *The Daily News*.
Laycock (F. U.), Political Economy in a Nutshell, 2/- net. Deals with competition, supply and demand, money and prices, gold reserve, foreign exchanges, land and taxation, trade unions, the unemployed, race decadence, and principles of government.

- Macdonald (J. R.), Labour and the Empire, 1/- net. In the Labour Ideal Series.

- Macrosty (H. W.), The Trust Movement in British Industry: a Study of Business Organization, 9/- net. The word "trust" here does not imply any condemnation, and is used to indicate the modern organizations of industry which are described rather than criticized in the book.

- Monist, April, 2/6.

History and Biography.

- Breerton (A.), The Literary History of the Adelphi and its Neighbourhood, 10/6 net. The author traces the romantic story of his subject from its origin, as Durham House, in the thirteenth century.

- Carey (W. H.), The Good Old Days of Honorable John Company, 2 vols. Curious reminiscences illustrating manners and customs of the British in India during the rule of the East India Company from 1600 to 1858, with brief notices of places and people of those times. Compiled from newspapers and other publications.

- Ferrero (G.), The Greatness and Decline of Rome, 2 vols., 17/- net. Translated by A. E. Zimmern.

- Hutton (S.), Bristol and its Famous Associations, 5/- net.

- Kebbel (T. E.), Lord Beaconsfield, and other Tory Memories, 16/- net. See p. 470.

- Mackintosh (C. W.), Coillard of the Zambezi, 15/- net. The lives of Francois and Christina Coillard, of the Paris Missionary Society, in South and Central Africa, 1858-1904.

- Newberry (P. E.) and Garstang (J.), A Short History of Ancient Egypt, New Edition, 3/6 net. With illustrations. For review of former edition see *Athenæum*, Aug. 13, 1904, p. 202.

- Raleigh (W.), Shakespeare, 2/- net. In the English Men of Letters Series.

- Siegfried (A.), The Race Question in Canada, 7/6.

- Stephen (C. E.), The First Sir James Stephen: Letters, with Biographical Notes by his Daughter, 6/- net. Privately printed; one hundred copies only are being offered for sale.

- Walling (R. A. J.), A Sea-Dog of Devon: a Life of Sir John Hawkins, 6/- net. With Introduction by Lord Brassey and J. Leyland.

- Whitehead (Rev. H.), Talks about Brampton in the Olden Times, 5/- net.

- Wyll (Col. H. C.), The Campaign of Magenta and Solferino, 1859, 5/- net. Special Campaign Series, No. 4.

Geography and Travel.

- Bacon (E. M.), The Connecticut River and the Valley of Connecticut, 15/- net.

- Gregory (J. W.), Australasia, Vol. I., Second Edition, 15/-. This issue has been rewritten.

- Heine (H.), Pictures of Travel, 10/6 net. Translated by R. D. Gillman.

- Hume (E. D.), The Globular Jottings of Griselda, 10/- net.

- Pictorial and Descriptive Guide to the Lake District; Cromer—Newquay and North Cornwall, New Editions, 1/- each.

Sports and Pastimes.

- Barton (F. T.), The Dog in Health, Accident, and Disease, 2/6 net.

- Christy (E.), Modern Side-Saddle Riding, Third Edition, 5/- net.

- Piggott (F. N.), The Springboks: History of the Tour, 1906-1907, 3/6 net.

Education.

- College of Preceptors, Calendar for 1907, 2/6.

- Marcion (Rev. C. A.) and Brabant (F. G.), Responsions, Papers in Stated Subjects (exclusive of books), 1901-6, 3/6. Mathematics, grammar, Latin prose, and unprepared translation, with answers to mathematical questions.

Philology.

- Classical Quarterly, No. 1, 3/- net. Edited by J. P. Postgate. The first appearance of the more learned portion of the old *Classical Review* as a separate publication.

- Classical Association Proceedings, October, 1906. With rules and list of members.

- Smith (E. W.), A Handbook of the Ila Language, commonly called the Seskukulimbwe, spoken in North-West Rhodesia, South Central Africa, 15/- net. Comprising grammar, exercises, specimens of Ila tales, &c.

- Year's Work in Classical Studies, 1906, 2/6 net. Edited by W. H. D. Rouse.

School-Books.

- Bacon's Essays, set for the Certificate Examination, 1/9. Edited by D. Salmon.

- Edgar (M.), Stories from the Earthly Paradise, 1/6. Adapted from William Morris, with illustrations.

- Ford (D. M.), Stories from Carlyle: Scenes from the French Revolution, 1/-. A volume of the Temple English Literature Series for Schools.

- Hall (H. R.), Days before History, 2/6. With a Preface by J. J. Findlay.

- Havell (H. L.), Stories from the Eneid, two editions, 1/6 and 2/6 net. Retold from Virgil.

- Kirk (F.), Educational Handwork and Systematic Colour Instruction for Children, 5/- net.

- McSpadden (J. W.), Stories from Dickens, 1/6.

- May (Rev. G. L.), Tales from Browning, 1/-. Another volume of the Temple English Literature Series for Schools.

- Shakespeare's King Lear, 2/- net. With Introduction, text and notes, glossary, examination questions, and index to notes, by C. W. Crook.

Science.

- Adami (J. G.), Inflammation, 5/- net. An introduction to the study of pathology, enlarged and revised from Abbott's "System of Medicine."

- Annals of Mathematics, April, 2/- net.

- Archives of Neurology, Vol. III., 17/- net.

- Babcock (R. H.), Diseases of the Lungs, 25/- net.

- Brown (J. M.), Maori and Polynesian: their Origin, History, and Culture, 6/- net.

- Buchanan (A. M.), Manual of Anatomy, Systematic and Practical, including Embryology, Vol. II., 12/- net. In the University Series.

- Hall (B.) and Powell (R. F.), Three Acres and Liberty, 7/6 net.

- Herman (G. E.), Diseases of Women, 25/- A clinical guide to their diagnosis and treatment.

- Howe (J. L.), Inorganic Chemistry, for Schools and Colleges, 12/6 net. Being a second edition of "Inorganic Chemistry according to the Periodic Law," by F. P. Venable and J. L. Howe.

- Kinzbrunner (C.), The Testing of Alternating - Current Machines in Laboratories and Test Rooms: Vol. I., General Tests, Transformers, Alternators, 4/- net.

- McCook (H. C.), Nature's Craftsmen, 7/6 net. This book is an outgrowth from a series of nature articles printed in *Harper's Magazine* during the last four years. For the most part, the papers deal with popular phases of insect life, and their themes are drawn chiefly from the author's own specialities, ants and spiders. Outside of these, however, the products of some original studies have been given, as with certain wild bees, with water-striders, caddis flies, wasps, and ant-lions. A number of new chapters have been added.

- Macnab (A.), Ulceration of the Cornea, 5/- net.

- Maxwell (Sir H.), Memories of the Months, Fourth Series 7/6. For review of former series see *Athenæum*, Nov. 28, 1903, p. 722.

- Miles (E.) and John (Miss M.), Builders of the Body, 1/6.

- Perrigo (O. E.), Modern American Lath Practice, 12/- net.

- Robertson (F. D. S.), Practical Agricultural Chemistry, 7/6 net. A manual of qualitative and quantitative analysis for agricultural students.

- Science Progress in the Twentieth Century, April, 5/- net.

- Society for the Preservation of the Wild Fauna of the Empire, Journal, Vol. III.

- Spon's Architects' and Builders' Price-Book, 1907, 3/6.

- Statistical Society Journal, Vol. LXXX. Part I., 5/-

- Thompson (S. P.), Petrus Peregrinus de Maricourt and his Epistola de Magnete, 2/- net. From the Proceedings of the British Academy, Vol. II.

- Wright (W. P.), Beautiful Gardens and how to Make and Maintain them, 6/- net.

Juvenile Books.

- A B C. I. A. volume of the Midget Series, daintily boxed and got up, with illustrations by T. Pym.

- Chisholm's (L.) Fairy Book, 6d.

General Literature.

- Appin (A.), The Chorus Girl, 2/6 net.

- Auld Draine and Brownie, by the Author of 'Rob Lindsay and his School,' 1/6 net. Illustrated by H. C. P. Macgoun.

- Barr (A. E.), Love Will Venture In, 2/6 net.

- Bowen (C. L.), Little Things and Big: a Few Thoughts for Big and Little, 2/6 net.

- Bower (M.), The Wrestlers, 6/- net.

- Coulevant (P. de), L'Ile Inconnue, 3/6 net.

- Dane (J. C.), Champion: The Story of a Motor-Car, 6/-

- Dawson (A. J.), The Message, 6/- Distinctly a novel with a purpose, indicating the need and duty of patriotism through a national disaster which changes the temper of the British people.

- Dickens (C.), Martin Chuzzlewit, 2 vols., 10/6 net each.

- The National Edition, Vols. XIV. and XV. For review of former volumes see *Athenæum*, Feb. 2, 1907, p. 134.

- Directory of Shipowners, Shipbuilders, and Marine Engineers, 1907, 10/-

- France (A.), Le Crime de Sylvestre Bonnard, 3/6 net, bound in cloth.

- Gamon (H. R. P.), The London Police Court To-day and To-morrow, 3/- net.

- Granville (C.), A Child of the Everlasting, 6/-

- Green (O.), One Thousand Simple Soups, 3/6 net. In the Homemaker Series.

- Greville (Lady Violet), The Fighters, 6/-

- Grier (S. C.), A Crowned Queen, 6/- The romance of a Minister of State.

- Gun-Room Reminiscences of H.M.S. Glory, October, 1906-August, 1906, by A. W., 2/6 net.

- Hormann (R.), A Nonconformist Parson, 2/6 net. Intended to present the life of a Nonconformist minister and his country flock.

- India Office List, 1907, 10/6

- King (Basil), The Giant's Strength, 6/-

- Kinross (A.), The Land of Every Man, 5/- net. Gives a vision of America, not as seen by the tourist or special investigator, but as that country might appear to an Englishman dreaming of its vast possibilities.

- Loti (P.), Pêcheur d'Islande, 3/6 net.

- Lysaght (S. R.), One of the Grenvilles, New Edition, 3/6.

- For notice of the original see *Athenæum*, April 22, 1899, p. 492.

- Lyttown (Lord), Alice; or, the Mysteries, New Edition, 7/-

- For review of former volume see *Athenæum*, March 23, p. 354.

- Manchester Quarterly, April, 6d. net.

- Marriott (C.), The Remnant, 6/-

Marryat (Capt.), *The Children of the New Forest*, New Edition, 3/-
Morton (A. E.), *Practical Typewriting and Examination Guide*, 2/-

Neish (Mrs. R.), *A Woman's Notebook*, 1/- net.
O'Sullivan (V.), *Human Affairs*, 3/-, Seven stories.
Paterson (M.), *Peggotts; or, the Indian Contingent*, 6/-
Pendexter (H.), *Tiberius Smith*, as chronicled by his Right-hand Man, Billy Campbell, 6/-

Pitman's (L.), *Spanish Shorthand*, 3/-
Pocket Plato, 2/- net. Edited from Jowett's translation by S. C. Woodhouse. A volume of the Wayfarer Books.
Pocket Ruskin, 2/- net. Aphorisms and passages from the works of Ruskin, published between 1887 and 1895, selected by A. H. Hyatt.

Poley (A. P.) and Gould (F. H. C.), *The History, Law, and Practice of the Stock Exchange*, 5/- net.
Poor Law Conference, 1906-7, 12/- net. Proceedings of the Central and District Poor Law Conferences, held from May, 1906, to February, 1907, with the papers read and the discussions thereon, and Report of the Central Committee.

Popham (F.), *A Summer Holiday*, 6/- Describes the experiences and trials of an English wife who endeavours to control, in accordance with her own somewhat fanciful ideas, the inclinations and dispositions of those around her.
Pratt (A.), *Jan Digby*, 6/-
Ralli (C.), *The Wisdom of the Serpent*, 6/-
Review of Internationalism, Vol. I. No. I., 2/-
Ridge (W. Pett), *Nearly Five Million*, 5/-
Roberts (Earl), *A Nation in Arms*, 1/- net. Speeches on the requirements of the British army delivered by Field-Marshal Earl Roberts.

Roberts (Morley), *The Flying Cloud*, 6/-
Sister Books: Hamilton's Memoirs of Count Grammont; Bronte's *Wuthering Heights*; Goldsmith's *The Vicar of Wakefield*; Sheridan's Plays; Daudet's *Sapho*; Le Sage's *Asmodaeus*; Sterne's *A Sentimental Journey*; Nelson's Letters to Lady Hamilton, with Introduction by D. Sladen; Flaubert's *Salambô*; Rousseau's *Confessions*; Ovid's *Art of Love*; Creasy's *Decisive Battles of the World*; Silas Marner; Byron's *Don Juan*; Tennyson's *Idylls of the King*; Maxims of Napoleon, with Introduction by H. F. B. Wheeler; Readie's *Christie Johnstone*; Oliver Twist; Boccaccio's *Tales from the Decameron*; Dumas's *The Black Tulip*, 1/- net each. The first twenty volumes of a new series bound in red cloth.

Strauss (R.), *The Dust which is God: an Undimensional Adventure*, 2/- net.
Syrett (N.), *The Child of Promise*, 6/- The daughter of Sir Hector Godwin goes to Canada with her lover to found a communistic settlement, and dies in giving birth to a daughter. The mother makes the father promise to bring up the child in the principles of "the cause," and the story relates how far the daughter is influenced by her mother's ideals.
Thaxter (K. C.), *The Mystics*, 3/-
Trevena (J.), *Arminiel of the West*, 6/-
Vaughan (O.), *Sweet Rogues*, 6/-
Watson (W. P.), *The Future of Japan*, 10/- net. The author contrasts East and West in their historical development and civilization, with the view of determining the elements of strength and permanence, and also weakness, in Japanese character. He examines the present status of Japan in order to show how her advance affects modern Europe, and explain the political and social problems Japan has to solve.
Wharton (E.), *Madame de Treymes*, 2/- net. A short story which contrasts the civilization of aristocratic France with the free and unsophisticated outlook of an American girl.

Wynne (F. E.), *Fortune's Fool*, 6/- Deals with wild life in Ireland, and shows acquaintance with the career of a medical practitioner.

Pamphlets.

Dixon (J. M.), *A Survey of Scottish Literature in the Nineteenth Century*, University of California Library Bulletin, No. 15.
Haynes (T. H.), *A Survey of Canadian Imports and the Results of Preference*, 2d.

FOREIGN.

Theology.

Handbuch zum Neuen Testamente; Part III. Die hellenistisch-römische Kultur in ihren Beziehungen zu Judentum und Christentum, by Dr. P. Wendland, 1m. 80.

Bibliography.

Baldensperger (F.), *Bibliographie critique de Goethe en France*.

History and Biography.

Brunetière (F.), *Etudes critiques sur l'Histoire de la Littérature française*, Series VIII., 3fr. 50.
Castelnau (M.), *Ben Jonson: l'Homme et l'Oeuvre*, 15fr.
Dowdy (J.), *Vie du William Hazlitt l'Essayiste*, 3fr. 50.
Pie X. e la Corte Pontificia, 31. 50.

Philology.

Westermann (D.), *Grammatik der Ewe-Sprache*, 6m.
General Literature.

Barre (A.), *La Menace allemande*, 3fr. 50.
Daudet (L.), *La Lutte: Roman d'une Guérison*, 3fr. 50.
Foley (C.), *L'Ecrasement*, 3fr. 50.
Merazzi (J.), *Vengeance*, 3fr. 50.
Périni (Général H. de), *Madame de Villepreux*, 3fr. 50.
Rosny (J. H.), *Contre le Sort*, 3fr. 50.
Vaudre (J. de la), *Le Peintre des Frisons*, 3fr. 50.
Yver (Colette), *Princesses de Science*, 3fr. 50.

* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

A MONTH from now Messrs. Archibald Constable & Co. will publish the first number of *The Oxford and Cambridge Review*. The objects of the new periodical are: first, to provide the two older universities with a common meeting-ground and platform for the discussion of questions affecting the welfare of both; and secondly, to discuss, without partisan feeling or sectarian prejudice, all those topics—religious, political, educational, literary, social, retrospective—which make up the complex life and thought of the two universities. In brief, *The Oxford and Cambridge Review* will endeavour to be a rallying-ground for university opinion, and will seek to assemble a volume of specific thought and opinions, hitherto unexpressed, or scattered broadcast over the entire press.

THE first number will include, among others, the following papers: 'The Altar of Mercy,' by Prof. Verrall; 'The Religion of the Undergraduate,' by Mr. William Temple; 'Introspective Literature,' by Mr. A. C. Benson; 'The Dublin University Question,' by the Master of University College, Oxford; 'Matriculation with Biometry,' by Mr. S. L. Myres; 'Alma Mater,' by Mr. R. W. Livingstone; 'The British School of Athens,' by Prof. Ernest Gardner; and 'Athleticism,' by Dr. Foakes-Jackson. There will also be articles by Mr. W. H. Beveridge, the Hon. Mrs. Bertrand Russell, Mr. Lucian Oldershaw, Viscount Wolmer, Mr. M. F. V. McDonnell, and Mr. R. F. Cholmeley. Two papers of special interest—one on the Civil Service, and the other on the Collegiate System—will appear above the signatures "A Friend of True Scientific Method" and "Advocatus Diaboli."

To *The Cornhill Magazine* for May Mrs. Margaret L. Woods contributes a poem 'The May Morning and the Old Man.' Other articles are 'The Problem of the Flying Machine,' by Prof. G. H. Bryan; and 'The Growth of a Military Spirit in China,' by Major C. D. Bruce, who lately commanded the Chinese regiment at Wei-hai-wei. Mr. Horace Hutchinson writes on the spring topic of 'Boys and Birds'; and Mr. Leonard Huxley on Sir Joseph Hooker, who next month completes his ninetieth year.

SOME of our readers may remember a book some years since about country life entitled 'Idlehurst,' by Mr. John Halsham. Mr. Halsham is publishing with Messrs. Smith & Elder next Thursday, under the title 'Lonewood Corner: a Countryman's Horizon,' a volume which may be regarded as a counterpart to 'Idlehurst,' although the author has intended his spyglass to take in a wider sweep of the horizon.

MR. JOHN MURRAY announces 'Fourteen Years in Parliament,' by Mr. A. S. T. Griffith-Boscawen; 'The Art of Reconnaissance,' by Col. David Henderson; 'Europe and the Turks,' by Mr. Noel

Buxton; and 'My Life as an Indian,' by Mr. J. W. Schultz, who as a young man went to the Blackfoot country, and for years followed the chase and the war-path.

MR. FISHER UNWIN has arranged to bring out shortly a work which has long been promised, and is likely just now to attract considerable attention, entitled 'The Secret History of the English Occupation of Egypt: a Personal Memoir of Events,' by Mr. Wilfrid Blunt. It purports to perform a double historic function: first, that of giving an account—more accurate than has yet been attempted, and derived from confidential native sources—of the National Egyptian movement of the years 1881-2; and secondly, that of revealing the political and financial intrigues which in Europe led to the intervention of England and the prolonged military occupation of the Nile Valley. Its chief interest will lie in the candour of the recital, and the revelation of the writer's own doings in Egypt and in Downing Street. It may indeed be said to be Mr. Blunt's *apologia* in regard both to past events and to his present attitude towards the Egyptian question.

THE full title of Mr. Frederic Harrison's forthcoming volume, which Messrs. Macmillan & Co. will publish shortly, is 'The Creed of a Layman: Apologia pro Fide Mea.' In this "plain tale" of religious and philosophical development "there is nothing," says the author,

"in any way sensational, spasmodic, or original.... In these days it is too likely to be looked on as dull, stale, commonplace, and so forth.... But the story of how spiritual rest might be achieved may prove useful to some 'perturbed spirit' in our troubled times."

DR. STANLEY LANE-POOLE is to contribute to the May *Fortnightly Review* an article on 'The Irish Battle of the Books,' dealing, in no unsympathetic spirit, with the Gaelic League and the Irish Language question.

AMONG the articles in the May number of *The Classical Review* will be one by Prof. E. V. Arnold, of Bangor, in which he pleads for Latin literature and history as the best theoretical introduction to political study.

THE forthcoming *Journal of the African Society* will contain, among other items, a paper read before the Society on January 9th, by Sir Patrick Manson, F.R.S., entitled 'The Malaria Parasite'; the second part of Major Meldon's 'Notes on the Bahima of Ankole'; and a report on the vegetable and mineral resources of Manica and Sofala, by M. Guillaume Vasse. M. Emile Baillaud, a recognized authority on tropical agriculture, contributes an account of his fruit-growing experiments in French Guinea.

MESSES. BLACKWOOD will publish on Monday 'A History of William Paterson and the Darien Company,' by Mr. Barbour, formerly Accountant of the Bank of Scotland. The volume, which will be

illustrated, will give, for the first time, a connected narrative of the several expeditions to Darien.

MESSRS. SMITH & ELDER will publish next Thursday a volume of connected stories by Mr. Halliwell Sutcliffe, entitled 'Windover Tales,' which deal with the author's own North Country.

THE May number of *Macmillan's Magazine* contains an article by Mr. Stephen Gwynn, M.P., on 'My Moorish Friends'—some records of a recent visit. Dr. H. Kingsmill Moore writes 'Go to Skellig!' Mr. Arthur L. Salmon contributes a West-Country dialect poem, 'The Old Wife to the New'; and Mr. Alfred Fellows a paper on 'The Value of an Eton Education.'

DR. COPINGER'S 'History and Records of the Smith-Carington Family' will probably be in the binder's hands next week. The work is one of the most elaborate family histories ever printed. The pedigree will form a separate volume. The descent for over 700 years has been registered at Heralds' College, and the various descendants from Hamo de Carington in the time of William the Conqueror will be shown. The work will be profusely illustrated with maps and photogravures, which have been prepared by Messrs. Taylor, Garnett, Evans & Co., of Manchester; and the Smith-Carington achievement with seventy quarterings will form the frontispiece. Only 150 copies have been printed, and Messrs. Sotheby & Co. will be the publishers.

MR. ARTHUR RACKHAM writes:—

"I should be greatly obliged if you would allow me space to state that when the second impression of Mr. Barrie's 'Peter Pan' with my illustrations appeared, it was entirely without my knowledge or consent that it contained no notice to distinguish it from the original issue. Immediately my attention was called to it, I wrote to the publishers for an explanation; and they assured me that the omission was due to an oversight, that only a few copies which they were unable to obtain back were so issued, and that the mistake had been rectified—the title-page now bearing the words 'Second Edition' and the date 1907."

MESSRS. MACMILLAN & CO. have arranged to reissue, at a reduced price, the volumes on 'Great Batsmen,' 'Great Bowlers and Fielders,' 'Great Golfers,' and 'Great Lawn-Tennis Players,' which are illustrated by the remarkable action-photographs of Mr. G. W. Beldam.

THE bicentenary of the Spalding Gentlemen's Society, which was instituted in 1710 and is one of the oldest antiquarian and literary foundations, is approaching. The library and museum of the Society has been enriched during the past year with many interesting acquisitions.

CANON MAYO, of Long Burton Vicarage, Sherborne, is about to edit the municipal records of Dorchester, Dorset, if a sufficient number of subscribers are forthcoming. These documents comprise, among other MSS., the letters patent and royal charters

to the burgesses from 1305 onwards; and the 'Dorchester Domesday,' a large collection of deeds relating to the town, enrolled from time to time in the register thus entitled. Mr. A. W. Gould will assist Canon Mayo.

THE study of Shakespeare has extended widely since the days of Malone, but commemorations are virtually an outcome of our own times. Stratford-on-Avon is arranging this year a gorgeous scheme of municipal decoration, flower processions, morris dances, and a ball limited to guests in Shakespearean costume, besides a theatrical season extending to three whole weeks, in which distinguished London performers will combine with Mr. Benson. Unfortunately, several promises to act this year by eminent members of the profession have led to nothing. We are doubtful of the wisdom of introducing plays by other men on such an occasion; but Stratford has begun to discover that it pays to make itself attractive to all tastes. Some of those who knew the place in the old days, when Mr. Charles Flower first laboured to bring out the unpopular plays as well as the popular ones, cannot but feel a certain regret at the loss of the old spirit of quietness.

BUT other centres than Stratford have become used to commemorations. Next week the programme of the London Shakespeare League includes a conversazione at the Mansion House, with morris dances and folk-songs; a dinner; a May Day of Shakespeare's time by the "Guild of the Brave Poor things"; a lecture on Shakespeare's London; a recital; and a ramble through places associated with his name and work. The Shakespeare Reading Society has arranged for a ball in Shakespearean costume, recitations, music, and discussions; and in theatres all over London and in minor centres there are to be commemoration performances.

THE S.P.C.K.'s list of books forthcoming in May includes 'Origen the Teacher,' by the Rev. W. Metcalfe; 'Sound Words: Addresses on the English Prayer Book,' by Canon G. E. Jelf; 'Doctrina Romanensium de Invocatione Sanctorum,' by the Rev. H. F. Stewart; and 'Christ the Fulfilment of Prophecy,' by Dr. H. A. Redpath.

THE May number of *Guth na Bliaidna* will contain the first instalment of a Gaelic study of Mary, Queen of Scots, by the Hon. R. Erskine. Mr. Erskine styles her "the inefficient Queen," and approaches his theme from the Gaelic-Catholic point of view.

THE first edition of Mr. Dawson's new novel 'The Message,' which with its Imperial spirit is apt to the present moment, was exhausted on the day of publication; a second edition is already subscribed, and a third is in preparation.

ON Thursday next the "Newton-Cowper Centenary" will be celebrated at

Olney. John Newton died in 1807, Cowper in 1800. Some verses written for the occasion by Mr. John Payne are to be recited.

DR. MAURICE CASTELAIN, of the University of Poitiers, has just brought out with MM. Hachette & Cie. a life of Ben Jonson, and, further, a critical edition of that writer's 'Discoveries,' pointing out the source of most of Jonson's observations.

MM. PERRIN & CIE are publishing a little volume called 'La Garde meurt et ne se rend pas,' in which M. Henry Houssaye discusses this famous saying, the authenticity of which has been widely disputed.

WE have frequently referred to some of the remarkable novels which have been appearing in the pages of *La Revue de Paris*. 'Princesses de Science' is, we believe, to come out in a volume next week. 'Le Lierre,' a powerful book by M. Alain Morsang, from which we have already quoted a fine description of some of the pictures in our National Gallery, is published by the house of Emile-Paul. 'L'Homme qui assassina,' the sensational story laid in the diplomatic world of Constantinople, of which we thought, on the whole, less well, has met in book form with a considerable Parisian success.

A FRENCH correspondent writes concerning the Bibliothèque Nationale:—

"A paragraph appears in your issue of April 6th concerning the 'transporteurs automatiques' at the Paris Bibliothèque Nationale. Speaking on the authority of one of the librarians to whom I showed your paper, I may tell you that no such feature has been introduced here. En France on dit que la justice est boiteuse; je crains bien que les réformes ne soient culs de jatte. It would indeed take more than 'transporteurs automatiques' to carry them out, so that, at present, the unfortunate readers have plenty of time on their hands (before getting the books applied for) to speculate on the advantages which 'les petits trottin roulants' would bring about."

We followed the authority of a well-known Paris paper in making the announcement.

ONE of the Paris papers has published some statistics regarding book-production, and states that in Germany from 1856 to 1860 44,398 new books appeared; from 1891 to 1895 the number reached 109,788; and from 1901 to 1905, 156,607. In France during 1901 there appeared (according to the same writer) 10,133 new books; in England, 6,043; in the United States, 7,141; and in Germany as many as 25,331.

THE death in his sixty-seventh year is announced from Gries, near Bozen, of Herr Max Haushofer, Professor of Political Economy in the technical department of the University of Munich, and the author of a number of valuable works, among them 'Lehr- und Handbuch der Statistik,' 'Der Industriebetrieb,' 'Grundzüge des Eisenbahnwesens,' 'Der Existenzkampf des Kleingewerbes,' &c. He also published several volumes of verse.

Although this earlier work was written a short time ago, we cannot agree with the author's lament on the backwardness of America in scientific research, when we think of the labours of Profs. Newcomb, Campbell, Pickering, Hale, and others; all desire increase to continue, and take part in the feeling of Tennyson: "Let knowledge grow from more to more."

The scope of the work now before us is much wider. The author seems to have an objection to prefaces, but it is evident from the title of his book that his purpose is to survey the whole universe and the forces at work within it, regarded as constituting one gigantic machine. It is a large scheme, but it must be allowed that Mr. Snyder has equipped himself for his task by a close study of the scientific discoveries and philosophical systems of all ages, and that what he says is worth pondering, though we may not be able to agree with his point of view on many subjects, particularly with regard to the origin of life; nor can we see what difficulty is removed by the suggestion, which he apparently quotes with approval, that it was brought to our earth by a meteor. His great hero amongst ancient philosophers is Democritus of Abdera, who has, he thinks, not even yet been fully appreciated. The book is dedicated to his memory, and he looks upon him as a worthy precursor of our own Herbert Spencer. Several quotations are given from Newton in order to show that the discoverer of universal gravitation did not look upon it as an occult force, but considered that its cause was an important subject for further investigation. Modern discoveries appear to point to a great recuperative process (shall we call it radio-activity?) in nature, tending to balance the wasting and destructive forces which we see in action; and frequent reference is made in this connexion to the works of the great Swedish physicist Prof. Arrhenius, whose 'Lehrbuch der kosmischen Physik' was published at Leipscig in 1903.

Perhaps one of the best proofs of the care with which Mr. Snyder has extended his studies is his sympathetic reference to the work of Lesage. The name suggests to most minds the author of 'Gil Blas' and 'Le Diable boiteux'; but G. L. Lesage the philosopher was born at Geneva (of French parentage) in 1724, and died there in 1803. He showed so early a love for scientific inquiry that his father, we are told, became fatigued at his inquisitiveness, remarking that he was "vouant toujours savoir le comment du comment, et le pourquoi du pourquoi."

A work on the universe must largely be taken up with astronomy. We have noted a few small errors in the details of that science, but they do not affect the drift of the argument. The author speaks of nearly five hundred small planets; the number now known considerably exceeds six hundred. He says that Vesta is the largest of them; it is really the *brightest*, but Ceres, the first discovered, exceeds it in size. The work is provided with a full index, and has been very carefully printed.

Mars and its Canals. By Percival Lowell. (New York, the Macmillan Company.)—Somewhat more than ten years ago Mr. Lowell published a book on the planet Mars, which was noticed in *The Athenæum* for August 15th, 1898. It was founded chiefly upon observations obtained at Flagstaff, Arizona, during the opposition of 1894—a very favourable one, but not quite equal to that in 1892. Fifteen years before, in 1877, Prof. Schiaparelli, of Milan, had noticed the network of so-called canals ("channels" would better have represented

the Italian word *canali*) which intersected the surface of the planet, and transformed what had been formerly regarded as vast (compared with the whole size of Mars, the surface of which is only about the third part of that of our earth) continents into a large number of islands separated by these channels; and the subsequent discovery of the "gemination" of many of them—i.e., that at certain times they appear double, two running along at short distances from each other—added much to the interest of these formations.

Mr. Lowell has devoted special attention to them, and considers that they are artificial, and the manifestation of large irrigation works carried out with great toil by the supposed industrious inhabitants of our next outer planet. With the exception of the tiny Eros, Mars comes much nearer to us at opposition than any other planet; and though Venus is somewhat nearer at inferior conjunction, she is not well situated at that time for observation, and further her surface is at all times so concealed by clouds that but little can ever be known about it. Mars has an atmosphere of great rarity, and his surface can well be seen with large telescopes and mapped. We know his period of axial rotation accurately; but his distance, even when least, amounts to about thirty-four millions of miles. The hope, then, of perceiving indications of life, should such exist, upon the planet, is, under the best conditions, but small. Some threw doubts upon the "canals" altogether, and still more upon their "gemination," but their existence, after the persevering observations of Mr. Lowell and his assistants, can no longer be called in question. But the artificial origin claimed for them is another matter. Schiaparelli's own suggestion that they are results of periodical changes depending on the Martian seasons seems to us a more probable hypothesis. In the words of our notice of the author's earlier work on the planet, we heartily recommend our readers to procure the present book, study it for themselves, and draw their own conclusions, which can hardly be very positive.

We may dismiss as idle the idea that indications have been noticed of signals from the Martians to us, and reject as absurd that of our attempting to signal to them. We cannot, however, considering the comparative paucity of their numbers, help admiring their industry, if the so-called canals or channels are really the work of their hands; for such results of their labour, supposed to be visible to us by the aid of our most powerful telescopes, would have to be of enormous dimensions.

THE EXISTENCE OF POSITIVE ELECTRONS.

I.

SIR OLIVER LODGE concludes his very interesting book on 'Electrons,' reviewed in this journal on March 2nd, with the remark that "the view that an atom is composed of an equal number of interleaved or interrevolving positive and negative electrons" is as yet only a guess; and that "to make it more, work must be done upon the nature and properties of the positive charge; and the positive electron, if it exists, must be dragged experimentally to light." This is, no doubt, a fair statement at once of the view of the matter professed in the quarter that should be best informed on the subject, and of the manner in which this view strikes an unprejudiced and competent observer. But is it so certain that the existence of the positive electron is still

in doubt, and that it is of so bashful and elusive a nature as Sir Oliver Lodge appears to think? It is this question which is here dealt with.

In the summary that we gave last year (*Athenæum*, Nos. 4104–5) of the electronic theory and its difficulties, two facts were mentioned that go some way towards proving experimentally the existence of that positive electron which some partisans of the electron theory desire to ignore. The first of these is the "Hall" effect, in which a current (*ex hypothesi* of electrons), while obediently displacing itself to one side when sent through a thin plate of copper, gold, nickel, or bismuth in a magnetic field, yet perversely turns to the other if iron, zinc, cobalt, antimony, or tellurium be employed. As we then stated, the only explanation of this hitherto given was that in the last-mentioned metals it is the positive and not the negative electrons which move; and Prof. Lorentz, while admitting this, could advance nothing but a plea for suspense of judgment. Since then neither Prof. J. J. Thomson, who must be looked upon as the chief adherent of Prof. Lorentz's theory in this country, nor any of his school have thought fit to add anything to this plea. Mr. Fournier d'Albe, however, writing since the articles quoted, goes at some length into the matter (see his 'Electron Theory,' pp. 256–63), and thinks he can get over the difficulty by assigning a different cause to the phenomenon in every case. Thus the deflection in bismuth he explains as being due to the excessive "crystalline agglomeration" of the bismuth atoms; in cobalt, as being too small to be worth notice; in antimony and tellurium, as due to "a structure which allies these metals to the non-metallic elements"; and in iron to the fact that the number of free positive atoms is there so large that "they make up by their superior numbers" for their want of mobility. That these arguments are mutually destructive hardly requires demonstration; but that a supporter of the prevalent theory should be driven to employ them shows, perhaps, the inherent weakness of the defence.

The other argument that we advanced last year in favour of the existence of the positive electron has also received confirmation from an unexpected source. As we then mentioned, the aigrettes thrown off by a "Tesla" or other transformer of an oscillating discharge of high frequency bear an exclusively positive charge, and these aigrettes are capable of visibly traversing screens of dielectrics of very considerable thickness. The experiment quoted is taken from Dr. Gustave Le Bon's 'L'Évolution de la Matière,' where it is described at length, but has hitherto been ignored by the out-and-out supporters of the electronic theory. But the phenomenon it involves has now been made use of by a physicist who has certainly shown no leaning towards Dr. Le Bon's theories. In an article in *The Philosophical Magazine* of October last Prof. Rutherford describes how he utilizes this power of the positive electron—or, what is here the same thing, of the Alpha particle, of which it must be supposed to constitute the driving force—to pierce a dielectric screen, in order to filter, as it were, his Alpha rays before introducing them into the vacuum tube for examination. As the validity of Dr. Le Bon's experiment can henceforth hardly be denied by those who disbelieve in the existence of the positive electron, it seems incumbent on them to put upon it a different interpretation from that given in *The Athenæum* articles last year.

In the meantime, a third argument,

which depends on facts not hitherto made known, has been adduced for the existence of the positive electron. M. Jean Becquerel for some time past has been engaged in magneto-optical researches of a somewhat recondite kind, his main object, apparently, being to ascertain the proximate as well as the ultimate cause of the "Zeeman" effect, whereby certain lines in the spectrum are doubled when the substance producing them is placed in a strong magnetic field. Most of his experiments have been made with crystals of xenotime (a magnetic phosphate of yttrium and other rare earths); and his communications to the Académie des Sciences in the early part of last year established that this, like other uniaxial crystals, when placed in a magnetic field parallel to the optical axis and pierced by a pencil of light in the direction of the axis, ought to give rise to two circular vibrations in contrary directions, the absorption bands in the spectrum at the same time giving symmetrical doublets. In a communication of the 24th of December last, however, he sees reason to modify this. A circular analyzer has enabled him to obtain in the eyepiece of the spectroscope two neighbouring zones (or, as he calls them, *plages*), corresponding to the circular vibrations before mentioned, and for the most part the bands constituting these zones were displaced when the field was put on, in opposite directions, but in a regular way, and without losing their intensity and width. Certain bands ($487\mu\mu$ and $545\cdot8\mu\mu$ is their exact specification) did not, however, behave in this way. In one of the zones the putting-on of the field caused a symmetrical doublet; but in the other a shrinking of the band was noticed, and became more intense towards the middle. M. Becquerel says that this can be interpreted by supposing that the band under experiment corresponds to a group of electrons of equal charge, but of contrary signs, and that "the explanation of these appearances seems to me very difficult, unless we are prepared to admit the existence of positive electrons."

But this is not all. One absorption band in particular (its wave-length is $657\cdot1\mu\mu$) becomes displaced under the influence of the field to the red side in each of the two *plages*. But whereas in one of them it moved an apparent distance of $0\cdot11\mu\mu$ with a field of 17,000 units and increased in intensity, in the other it became so feeble as to be almost imperceptible. This also M. Becquerel finds himself unable to explain, except by a movement of positive electrons. Let us decompose, he says, into two converse circular vibrations the projection of the movement of each electron on a plane perpendicular to the axis. Then,

"if we suppose that the orbits of the electrons or that certain groups of electrons can orientate themselves under the action of the [magnetic] field, and that the sum of the circular movements becomes notably different from the sum of the contrary movements, one of the components will become stronger at the expense of the other, and we shall observe a dissymmetry of intensity. The direction of this dissymmetry in the case of band $657\cdot1\mu\mu$ would correspond to the orientation of the movements of the positive electrons."

Without, therefore, laying too much stress on an experiment which is difficult to repeat, and of which a different interpretation may be, but has not yet been, suggested, we have at least a body of evidence slowly but steadily accumulating for the free movement of the positive electron in dielectrics, and in the crystals of substances other than metallic. But why should not the same movement be found in metals also? We have seen that the Hall effect offers a

strong presumption, at least, that this is the case; and the late Prof. Drude thought that all difficulties in the way of this view could be got over by supposing that what we are accustomed to call electrons have no material mass whatever, but are merely electrified centres in the ether, towards which converge or from which radiate the electric lines of force. But in the meantime what is the objection to this supposed movement of the positive electrons made by the extreme supporters of the electron theory? Prof. Lorentz in his Berlin lecture puts it very plainly when he asserts the impossibility of accounting for the disposal of the quantity of neutral electricity which would thus be found. Even if two metals be merely placed in contact, he says, the positive electrons moving one way must meet the negative electrons moving the other, and must thus form an ever-increasing accumulation of neutral electricity. What becomes, he then asks, of the quantity of neutral electricity thus accumulated? Either it must remain in the same spot, or must disappear in some fashion or another from the part of the system under consideration. The second alternative he disposes of as contravening the second principle of thermodynamics, and the first, he tells us, "would lead to our refusing to neutral electricity almost all significance, since we should have to admit that an accumulation of this electricity pursued for hours, and even for days, is in no way manifested, and that the provision of neutral electricity in a metal is, so to speak, inexhaustible."

The consideration of his second objection can stand over for the present, because it appeals only to those enthusiasts who look upon the principles of thermodynamics less as generalizations from a limited number of observed cases than as universal laws, to hint at any exceptions to which is blasphemy. But is the first any more valid? One of the most elementary experiments in electrostatics—namely, that of the electrification of an insulated conductor with either kind of electricity by bringing near to, but not touching it, an excited rod of glass, resin, or other dielectric—shows that an electrified conductor appears to keep stored up within it an unlimited quantity of "neutral"—that is, of both kinds of—electricity. Although the insulated conductor shows, so long as the excited body is kept near it, electricity of the same sign as its influencer, if the last named is withdrawn, the conductor remains uncharged, and shows no sign of possessing any neutral electricity whatever. Let it, however, be connected for a moment with the earth while the influencer is still in its neighbourhood, and it instantly shows itself to be charged with electricity of the opposite sign to its influencer; and this not only remains when the influencer is withdrawn, but the process can be repeated so long as its excitement endures. On the electronic hypothesis we must conclude that the charge of the insulated conductor is due to a rush of positive or negative electrons (as the case may be) from somewhere other than the influencer, which preserves its own charge intact throughout. But the insulated conductor loses its charge after a period varying with the perfection of its insulation, and this loss can only be caused by the advent of an equal rush of electrons of the contrary sign, and by the subsequent accumulation of neutral electricity on its surface. Nor can any limit yet be assigned to this supposed neutralization, which is repeated as often as the influencing charge is withdrawn. Can we then distinguish between this phenomenon and the accumulation of neutral electricity which Prof. Lorentz finds it impossible to imagine?

SOCIETIES.

GEOLOGICAL.—*March 27.*—Sir Archibald Geikie, President, in the chair.—Messrs. R. G. M. Bathgate, H. Brian-Pearson, T. C. Cantrill, Satis Chandra De, and H. S. Gordon were elected Fellows.—The following communications were read: 'On the Southern Origin attributed to the Northern Zone in the Savoy and Swiss Alps,' by Prof. T. G. Bonney,—and 'The Coral-Rocks of Barbados,' by Prof. J. Burchmore Harrison.

INSTITUTION OF CIVIL ENGINEERS.—*April 9.*—Sir Alexander Kennedy, President, in the chair.—It was announced that 16 Associate Members had been transferred to the class of Members, and that 109 candidates had been admitted as Students.—The monthly ballot resulted in the election of Viscount Milner as an Honorary Member, of 3 Members, and of 64 Associate Members.

MATHEMATICAL.—*April 11.*—Sir W. D. Niven, V.P., in the chair.—Mr. W. M. Page was elected a Member, and Mr. G. S. Le Beau was admitted into the Society.—The following papers were communicated: 'An Introduction to the Metrical Geometry of Space of n Dimensions,' by Mr. H. Bateman,—and 'Note on Perott's Theorem,' by Mr. H. Hilton. Informal communications were made as follows: 'On Poisson's Integral and its Relation to the Proof of Fourier's Theorem,' by Dr. E. W. Hobson,—and 'On the Values of the Parameters for which a Definite Integral can be Zero,' by Mr. H. Bateman.

PHYSICAL.—*March 22.*—Prof. J. Perry, President, in the chair.—Mr. Pochin read a paper on 'Experimental Mathematics.'—Mr. T. H. Blakesley read a paper entitled 'Logarithmic Lazy-Tongs and Lattice-Works.'—Mr. R. J. P. Roberts exhibited a compensated micro-manometer, described in the *Proceedings* of the Royal Society, Sect. A, vol. lxxviii.

MEETINGS NEXT WEEK.

- MON.** Surveyors' Institution, 4.—Discussion on 'The Improvement of our Waterways.'
- Society of Arts, 8.—Detergents and Bleaching Agents used in Laundry Work, Lecture II., Prof. H. Jackson. (Cantor Lectures.)
 - Sociological, 8.—'The Future of Voluntary Charity,' Mr. C. J. Hamilton.
- TUES.** Royal Institution, 7.—'Stimulation, Luminous and Chemical,' Lecture I., Prof. W. Stirling.
- Society of Arts, 4.30.—Social and Economic Conditions in Australia,' Hon. J. Winthrop Hackett. (Colonial Section.)
 - Institution of Civil Engineers, 8.—Discussion on 'The Pymont Bridge, Sydney, N.S.W.,' and 'Swing Bridge over the Avon at Bristol.'
 - Zoological, 8.30.—'On some New or Little-Known Siberian Birds,' M. S. A. Buturlin; 'The Ear as a Race-Character in the African Elephant,' Mr. R. Lydekker; and two other Papers.
- WED.** British Academy, 5.—'Who were the Romans?' Prof. W. Ridgway.
- British Numismatic, 8.
 - Society of Arts, 8.—'Rubber Cultivation in the British Empire,' Mr. H. Wright.
 - Dental, 'Francesca da Rimini,' Mr. Luigi Ricci.
- THURS.** Royal Institution, 8.—'Euripides and his Age,' Mr. A. W. Verrall.
- Royal, 4.30.—'Institution of Electrical Engineers, 2.
 - Physical, 'Electrical Conduction produced by Heating Salta,' Mr. A. E. Garrett; 'The Influence of Pressure upon Convection Currents,' Mr. W. S. Tucker; 'Solenoids which are turned by the Earth's Magnetic Field,' Mr. W. B. Croft; 'Simple Apparatus for measuring and temporally illustrating the Tangent and Normal Curves,' Mr. J. Tomkinson.
- FRI.** Royal Institution, 9.—'New Illuminants,' Mr. J. Swinburne.
- SAT.** Royal Institution, 3.—'Studies in Magnetism,' Lecture III., Prof. S. P. Thompson (Tyndall Lectures.)

Science Gossip.

A NEW work entitled 'The Flowers and Trees of Palestine,' by Miss Augusta A. Temple, is announced for early publication by Mr. Elliot Stock. It will contain a description of the flora of the country, with some forty photographic illustrations of the chief examples, and a full glossary of flower-names.

MR. MURRAY is publishing 'Microscopy,' by Mr. Edmund J. Spitta; 'Therapeutics of the Circulation,' by Sir T. Lauder Brunton; and 'The Rambles of an Australian Naturalist,' by Mr. Paul Fountain.

A NEW work by Mr. J. Ellard Gore, entitled 'Astronomical Essays, Historical and Descriptive,' is in the press, and will shortly be published by Messrs. Chatto & Windus.

It is very satisfactory that the Greenwich observations of Eros, of which an account was given by Sir William Christie at the last meeting of the Royal Astronomical Society, furnish the same result (8°.80) for the solar parallax as that which has been accepted as its value for some years past in all the national ephemerides.

No fewer than sixteen small planets are announced as having been photographically discovered at the Astrophysical Institute, Königstuhl, Heidelberg : fifteen by Herr Kopff (one each on the 21st ult. and the 2nd and 3rd inst., ten on the 4th, and two on the 5th), and one by Herr Lohnert on the 3rd inst.

FINE ARTS

Comité de Conservation des Monuments de l'Art arabe. XXII. Appendice, avec 7 Planches. Par Max Herz Bey. (Cairo, Imprimerie de l'Institut français.)

THE Twenty-Second Annual Report of the Commission for the Preservation of the Monuments of Arab Art in Egypt is, as usual, belated in its appearance, but shows no falling-off in the vigilance or comprehensive energy of the body of experts who have been entrusted since 1881 with the difficult and delicate task of protecting the Mohammedan monuments alike from the attacks of time and from invaders. The minutes of the monthly meetings of the board, and the reports of the technical committee upon which devolves the duty of inspecting the monuments and recommending repairs and restorations, present a long array of evidence of the Commission's unflagging devotion to its work and of its maintenance of a high standard of performance. It is as jealous as ever of the slightest encroachment, whether by builders or railway companies, upon the monuments—even the least interesting—committed to its care; and the presence at its deliberations of such lovers of art as Yakub Artin Pasha and M. Casanova, and such officials as Sir William Garstin and M. de Mohl, is a guarantee both of the quality of the work done and of the necessary support of the Public Works Department and the Commissioners of the Debt, from whom timely financial help has often been forthcoming.

The general state of the Cairo monuments now leaves little to be desired in point of preservation, so far as preservation of such peculiarly perishable buildings is possible, and the chief interest of the present report lies in its record of restorations. We are always anxious when we read of restorations; but we are bound to say that the indefatigable Chief Architect of the Cairo Commission, Herz Bey, whose hand and brain are prominent in every page of the Report, does much to allay our fears. In his earliest attempts he was perhaps inclined to be rash, and the results were sometimes crude; but he has learnt much by long experience and patient study, and whilst naturally eager, as a true architect, to carry into perfect realization his ideas of what Saracenic art really was in its integrity, he is

scrupulous in adhering strictly and faithfully to the minutest details of the original designs. We note with satisfaction that the condition upon which Dr. Stanley Lane-Poole specially insisted in his Report to Lord Cromer on the preservation of the monuments ten years ago—namely, that every scrap of new work added to an historical monument must be authenticated by an inscription giving the date of such addition—has been carefully observed. This is not only essential in the interests of historical honesty, but, as Herz Bey observes, is also in keeping with the custom of the Mamlûk restorers themselves, though their motive was rather self-glorification than scientific authentication of the data of architectural history.

The chief work of restoration at present in hand is that of the famous Mosque of Sultan Hasan, on which Herz Bey has published an elaborate monograph. The details of this comprehensive restoration seem to have excited some criticism, especially on the part of that very competent authority Artin Pasha; but we must wait for fuller reports before dealing with this question. So far as we have ourselves observed his work, Herz Bey spares no pains to get at the exact original materials, designs, and colours, before introducing any modern reproductions; but it is manifestly impossible to reproduce the soft tones of age in new work. The principal restoration lately completed is that of the fine colonnaded Mosque of el-Mâridâni, a famous Mamlûk emir of the fourteenth century, who was Sâqi, or cupbearer, to the Sultan en-Nâsir b. Qalâ'ûn, to whose reign many of the finest Saracenic monuments belong. Those who saw this great ruin in the nineties probably regarded it as a hopeless wreck.

The columns and roofs were shored up with endless scaffold-poles; the stucco-work was crumbling on the ground; the inlaid mosaics were almost indistinguishable; and the whole was a mass of dirt and dust. Yet for those who understood, there was enough of the original work left to make restoration a bare possibility, and such treatment of a large mosque of the congregational colonnaded type was eminently desirable in order to show this type in its perfection. Hitherto most of the restorations at Cairo had been restricted to the smaller tomb-mosques of the transept and other types. The work upon el-Mâridâni was begun in 1897, and the mosque was at last reopened for public prayer in April, 1905. It was certainly a triumph of architectural skill. Walls, columns, roofs, utterly decayed and tottering, had to be taken down; but all the columns and stones that could be used again were numbered in correspondence with the detailed plan of the mosque, and set up again in their own place. Traces of conical green tile-work were found on some of the crenellations—reminding one of the Mosque of en-Nâsir in the Citadel—and this fact was not lost sight of in the restoration. Without any attempt to restore the whole building to its original state of decoration, which would have been a costly process, and

might have evoked criticism on the score of gaudiness, the plan was adopted of restoring completely samples of each class, e.g., the painted ceilings, the gilded Corinthian capitals, are represented by only a few specimens in the original colours, so far as they can be reproduced. The main object was the preservation of the building in its entirety, not the reproduction of all the decorative details, and the distinction was wise. The mosaics in the mihrâb, or prayer-niche, however, have been fully reproduced. Some of the original carved panels of the pulpit were fortunately recovered from Europe, but no attempt was made to supply the place of the missing panels by modern carving. The dome over the niche presented a difficulty, since it had disappeared for centuries; but a new dome was finally constructed. The ablution tank was brought from the Mosque of Sultan Hasan—a step which has provoked critical comment, but which was perhaps justifiable, since it did not belong to the original constructions of that mosque. Herz Bey devotes an interesting appendix in the present Report to an account of the history of el-Mâridâni's foundation and its restoration, and prints all the inscriptions, both mediaeval and modern, illustrating his remarks by seven photographs representing the mosque before and after restoration. We are very glad to notice that, following the recommendations already referred to in Lord Cromer's Report, no restorations are begun until complete plans and photographs have been made of each monument in its untouched state. The Commission is to be warmly congratulated on its scrupulous care of the beautiful monuments placed under its charge.

Leonardo da Vinci's Notebooks. Arranged and rendered into English, with Introductions, by Edward McCurdy. (Duckworth.) —The fame of Leonardo, both as artist and as writer, rests largely, in the view of his modern admirers, on the supreme excellence of his less complete achievements. We were born too late by centuries to see the unspoilt work of his hand on the 'Cenaco,' too late by a generation to praise the 'Mona Lisa' in language of our own. Of Leonardo's finished masterpieces in painting few are left to behold and little is left to say. But it has been the privilege of a generation yet living to enter for the first time, by aid of photography, into the enjoyment of his innumerable studies—not that they are published even now with anything approaching the completeness and care that they deserve—and to feel the fascination that the least of them possesses as a thing of beauty in itself, or, at least, as a relic of one of the most beautiful and rarely gifted of mankind.

So, too, it has been reserved for these latter days to estimate at their proper value his researches in every branch of natural science—researches which seemed to the writers of the *légende* (thus Mr. McCurdy, after Pater, describes Leonardo's early biographers) to be branded with the stigma of heresy or necromancy. Perhaps even the taste for "word-painting" is sufficiently modern to justify a similar claim in respect of our appreciation of Leonardo's literary

qualities, as displayed in his descriptions of pictures that he saw in the mind's eye. Such descriptions are of epic grandeur when the theme is a tempest, a deluge, or a battle—of idyllic charm when he feigns a shrine of Venus in her sacred isle; or of more homely beauty when he tells the colour of clouds or leaves in different phases of the wind and altitudes of the sun. Much has been said of Leonardo's likeness to Goethe; it may be added that he has his moments of approach both to Lucretius and to Ruskin. As a composer of aphorisms, fables, and prophecies he moves the modern reader less deeply.

The issue of a large selection of Leonardo's sketches in faultless facsimile would furnish the best analogy to the service that Mr. McCurdy has rendered to students of his unfinished work in literature by the present publication. It is not a corpus, but an anthology. There is already a larger work on Leonardo's writings in the field—the scarce and costly volumes edited many years ago by Dr. J. P. Richter; but facsimile publications of many MSS. have appeared in the meanwhile, which showed the need for much further textual criticism and revision—a duty rendered doubly laborious by the peculiarities of Leonardo's writing, but one which Mr. McCurdy has not shrunk from fulfilling. He has avowedly omitted all purely scientific passages, confining himself to those of literary, philosophical, or artistic interest. The selection and arrangement give proof of tact and discretion, and the style of the translation deserves the highest praise.

WATER-COLOUR EXHIBITIONS.

As in its budding the sapling forestalls as a rule the fully developed tree, so at this season of the year the slighter art of water colour makes its claim on our attentions before the arrival of the big shows devoted principally to oil painting. Perhaps this is one of the many circumstances that make the medium so popular to amateurs that probably no work of art to-day is more purchased than the aquarelle: the opening of the two water-colour societies, flanked by numerous one-man shows of work in the same material, happens at a delightful time of the year; the visitor approaches them with the expectation of being refreshed, and accordingly is refreshed if he is not cursed with the too critical mind that is for ever examining the reasons of its happiness.

If the visitor is of that temperament, and fails to analyzing the reasons why this branch of art patronage has to some extent survived others, he will find that water-colours are coveted in part for qualities inherent in the medium, and independent of the merit or demerit of the artists; in part for their absolute *inferiority* at certain points to the correspondingly available oil painting; in part only for certain merits to which it is well to offer encouragement and recognition. We should perhaps do still better, however, if we could bring home to water-colour painters that there are other beautiful qualities belonging to the art they profess than those at present so popular, and qualities, too, as inherently suitable to the medium. No one desires to see their work less appreciated, but we could wish to see that appreciation resting on a somewhat sounder basis.

So first let us examine what are these reasons for water-colour being, if not well supported financially, at least better supported than any other form of contemporary painting—to this extent it is a living art.

The first element of its popularity is simply stated—it offers a more or less even surface, and hence in the raking side-light of an ordinary living-room is free from those vicissitudes which make many oil paintings quite different things when you get them home from what they appeared under the top light of an exhibition. This is not a merit on which the water-colour painter need pride himself, for it is almost unavoidable; but it is one that may well remind the oil painter of the advantages of a smooth technique, without lumps of paint to cast shadows, or even too strong striations of paint that will change in value as the light strikes at right angles or parallel to their direction. The same may be said of the high key so easily reached in a water-colour, which makes it suitable for hanging in a town residence, sometimes ill-lit enough. These seem small matters, but count for something in the greater suitability of water-colour over oil painting for modern requirements—at any rate as oil painting is frequently practised to-day.

Considerable acquaintance with water-colour exhibitions forces upon us the conviction that there are other elements in the popularity which the aquarelle has enjoyed in recent years, that hardly promise permanence to such prosperity. What serious study of nature is being done among us is being done in any medium rather than this, which seems set apart for the repetition, with sloppy facility, of the tiresomely familiar. This and a choice of subject that implies only a desperate effort to pass off on a tired public one more imitation of an article that was once popular makes the show at the Institute look like nothing so much as an assemblage of people dressed in other people's shabby finery. When a notion for a picture is thoroughly stale and discredited, it may still, apparently, drag out an existence a little longer under a meretricious veil of liquid water-colour handling, and it is in part because of the willingness of certain of its exponents to run after anything that has spelt success in the past that the art has an appearance of prosperity which must be insecure, and is, indeed, already visibly crumbling. The Old Water-Colour Society has only (as in the last few years it has shown signs of doing) to follow public taste, instead of leading it, in order to descend speedily to the disastrous level of the Institute. It has been saved to no small degree from such a fate by the smallness of its gallery space, which forces upon it some degree of exclusiveness in its election of members.

It enjoys, moreover, the advantages of a tradition dating from the time when the literal appearances of nature were perhaps less closely pursued than to-day—or shall we say yesterday?—but when the art of picture-making was at any rate studied in its essential principles. The prime difference between water colour and oil as mediums is not altogether, as is often hastily assumed, a question of the use of white. It is possible to use oil transparently, and the only limitation in the use of body-colour that water colour suffers from more than oil is that the solid lead-white is not to be trusted in the former medium. Virtually whatever can be done in oil with zinc white, the painting of solid lights into a fluid glaze, and so forth can be done equally satisfactorily in water colour. Body-colour cannot be used (as in oil, with white lead it is often used) to transform a picture by sheer obliteration; but in parenthesis we may suggest that even in oil the unwisdom of this may appear in course of time. More important than this difference is the fact that water is a quick-drying medium, and this, in conjunc-

tion with its limitations in the way of solid painting, forced early practitioners to approach their work from the point of view of the large structure of the picture. For the oil painter may either be tempted by something almost like the possibility of painting the whole picture before the paint is dry, or he may proceed from the particular to the general by painting-in the detail solidly, and, when this is dry and hard, binding it harmoniously together by means of large transparent glazes. To the water-colour painter, on the other hand—with a medium which dries very fast, which virtually shows at the end every touch that has been put on from the beginning, and which, when worked on often in any part, has a strong tendency either to lift or clog—such one painting as well as such piece-meal beginnings would seem to be forbidden, and the early water-colour painters were driven, by the apparent logic of the medium, to start their pictures by laying-in large masses of well-balanced, if conventional design.

This tradition has never been lost sight of by the Old Water-Colour Society, and the constitution of an artistic society of painters privileged to exhibit for life in its shows is seen to have partial justification in that it offers to an art some chance of continuity, some protection against the vagaries of fashion. Such work as that of Mr. Callow in the present show has probably passed through every stage of scant consideration since the day it was first conceived, say sixty years ago. Now that it promises to be once more the fashion, we see that it was always admirable in its vigour and self-contained force, and in fact nothing in the gallery is quite so complete as this, the oldest work in it. *On the Grand Canal* (No. 244) and *The Street in Trarbach* (221) approach perfection by the swift certainty with which they achieve just what the artist set out to do. For a like slashing draughtsmanship we must pass to so late an arrival in the Society as Mr. Sargent, who for the first time shows at something like his true importance in his *Fountain at Bologna* (177), and still better in *The Vagrant* (71). In these he attacks problems more complex than the architectural studies of Mr. Callow, yet hardly attains the calm mastery of the earlier—we cannot say older—painter. The works of both are developed in strictly designers' fashion, yet retain a closeness of touch with actuality which is wanting in the bulk of the work shown at Pall Mall, much of which yet keeps the quality (admirable as far as it goes) of logical pictorial structure. Most of the examples we seem to have seen before, and they have the slightly self-conscious air of being inspired by art rather than nature, and lacking such fresh inspiration, they drift into a rather sleepy decoration. The large masses are laid on with some sense of proportion, but, when the design comes to be worked out in detail, they descend to the conventional use of certain calligraphic blots and splashes which the artist has grown accustomed to use for that purpose, but which have only the loosest and most general significance. Thus Mr. Allen, even in his *Sultain Hussan Mosque, Cairo* (35), wherein he offers a colour-scheme of some delicacy, treats the figures, as he always does, as the merest trimming of monotonous blobs, criminally unobservant; and he is but a sample of a prevailing weakness. Mr. Little, Mr. Paterson, and Mr. Thorne-Waite all develop, for the hundredth time, themes closely similar in their general lines to those we have seen before, and identical in their recipes for detail; while Mr. Anning Bell and Mr. Weguelin, though dealing with

more exacting subject-matter, and though one has a certain authority and the other great elegance, are yet essentially in the same case.

None of these, the typical painters of the Royal Water-Colour Society, has anything much fresher to say than the typical painters who depress us at the Institute, where, by the way, accidentally lurk Mr. Aumonier and Mr. Leslie Thomson, who by rights should be in Pall Mall; but the formula they repeat is one based on proportion, on the rules of abstract design, and is harmless, even soothing, by the side of the pretentious naturalism from which the savour is departed which forms the bulk of the exhibition in Piccadilly.

Yet is there any other medium which lends itself with greater promise of charm to the intimate study of nature under every aspect? The compact pictorial design that is the inheritance of the old English water-colour painters is an essential element in the making of a fine water-colour; but if we reduce this to a mere abstraction, we get only half of what is offered by a medium singularly apt at rendering the very last and most exquisite bloom of actuality. The portability of its materials marks out the water-colour as a thing that may be done anywhere, in out-of-the-way places and under strange conditions—a thing that might breathe "la belle aventure," and carry with it, with intense particularity, the savour of time and place. In a half-hearted fashion Mr. Sullivan attempts something of this sort in his two *Human Documents* (61 and 65), and Mr. Sargent in rather a brutal fashion has frequently used water colour in this spirit. The works of the latter, however, have usually the appearance of being good water-colours skinned of all that loving finish which speaks of an artist prolonging as much as possible a delightful task, and which is the prerogative of a beautiful water-colour; while Mr. Sullivan suffers, like most illustrators, from long working for editors, who exact all sorts of difficult qualities, but never ask for enduring charm. The works of neither of these painters have quite the quality we ask in a wall-decoration; while as human documents they are written in an unnecessarily large hand.

This is an important matter if water colour is to be developed, as we advocate, on its adventurous, irresponsible side, for which one of its principal qualifications is precisely that it can be done on a scale so small as to shirk the responsibility of being wall-decoration at all. We have always thought it most difficult to frame a water-colour satisfactorily, and we look forward to the day when an artist of inventive mind will devise some handsome and attractive piece of furniture as a sort of portfolio stand to store a large number of small drawings in a moderate space, and display them one at a time. He will make it for his own use, but art patrons will speedily copy it.

In the meantime, since few things are less decorative in effect than a large number of small pictures hung on a wall, there is a temptation to treat water colour on a scale that does not bring out the preciousness that is the property of a highly wrought work in that medium. Mr. Hopwood's *Breakfast Table* (205) suffers somewhat from this, though it is one of the best drawings at Pall Mall, and with its harmoniously grouped whites is an enormous advance on the melodramatic work (such as that in the Chantrey Collection) by which we used to know him. In Mr. Rackham's *Pixies Marketing* (265) this elegant draughtsman is at something like the top of his form, so calls for mention, though his art hardly

comes under the head of water-colour painting. Mr. Cadogan Cowper's study of a head (9) shows him dealing with a more interesting human type than he has previously secured in such exercises; while Miss Swan's flower studies, by following Mr. Francis James, but not attaining his standard, remind us of the regrettable failure of the Royal Water-Colour Society to secure one of the minor masters of our time.

Neither must we allow the depressing aspect of the Institut exhibition to blind us to the presence there also of some small leaven of meritorious work, albeit in modest quantity. Besides Mr. Aumonier's landscape, broadly and compactly designed, but rather lacking a touch of closer observation in the pool in the centre of the picture, there is a *Cannock Chase* (40) by Mr. Bernard Evans, also dignified in design, and *Spring* (33), by Mr. Horatio Walker, dignified too, but in less individual fashion. Mr. Almond's *Buvette, Pont-Aven* (29), shows that painter whipped into an unusual vivacity by the zest of a holiday. In an old-fashioned way the work of Mr. Bale and Mr. Fulleylove is admirable within the rather narrow limits of their convention; while the entry into the domain of water colour of that brilliant young painter Mr. A. J. Munnings arouses disquietude lest, like so many others, he should see in the medium only an opportunity of offering cheap repetitions of his more strenuous work. He is very capable, but in more than one of his contributions threatens to become vulgar.

The work of Mr. T. L. Shosmith at the Bailie Gallery is a deliberate reversion to archaic methods such as we have seen before in the work of Mr. Rich or Mr. Roger Fry. It has not the varied daintiness of these, being a little monotonous in its constantly broken and always rounded forms. You feel this unpleasantly sometimes in the methodical wobble with which he endows a wall, which can never be allowed to run quite true and straight; yet he has a gift for the harmonious disposition of a few neutral colours massively grouped which is pleasing, and such drawings as his *Kampen, The Water Gate*, and certain of his interiors are admirable in their sound use of water colour, still on the lines of somewhat sleepy decoration that we have noticed as characteristic of the Old Water-Colour Society.

MR. J. C. HOOK, R.A.

THE death of Mr. James Clarke Hook at an advanced age deprives the world of an admirable artist, and the Academy of a member who has been one of its bulwarks of respectability ever since present-day critics can remember anything of such matters. It is much to the credit of the artistic public of his earlier day that an art so unsensational, though entirely healthy, should always have been successful. Like the late James Charles, like Mr. McTaggart of Edinburgh, with the work of both of whom his own had strong affinities, he was a poet without intending to be so—entirely sincere and unaffected; and if he was never so fine a figure painter as were the other two—Mr. Charles always, and Mr. McTaggart occasionally—yet his coast scenes had a jewel-like brilliancy and wonderful sinuosity of drawing that reached perhaps a higher level of accomplishment than either of them.

More definitely than they, he was not only a poet, but also a craftsman with a method of work that he knew utterly. Those wonderful seas in his apparently spontaneous

and unpremeditated pictures were probably all painted on a methodically prepared underpainting, the exact ultimate effect of which he could predict with confidence; and this certainty of grip on the slightly monotonous ensemble of his pictures left him free to spend himself on the execution of detail of delightful vivacity. He had a most expressive variety of touch, resulting from a kind of perpetual search for analogies between the different ways in which paint could be applied to canvas—smeared, or dragged, or loaded—and the different qualities of the things to be represented, so that the very stroke itself becomes, by a miracle of imitative dexterity, the smooth semitransparent undulation of a wave, the jag of a rock, or the creamy curl of a wave-crest. Yet this vivacity was on the whole under the guidance of a wonderfully broad and masculine view. He had the good fortune to please all sections of the artistic community, and was, within the limitations of a specialism which was part of his workmanlike instinct, but which forbade his ever rising to the first rank of all, an excessively fine and distinguished artist.

SALES.

MESSRS. CHRISTIE sold on the 13th inst. a picture by B. van der Helst, A Group of Six Councillors, in black dresses and hats, for 220/-; and another by J. Wynaerts, A Woody Landscape, with a hawking party, figures and dogs on a road to the left, for 136/-.

The sales in Paris last week included some interesting pictures which fetched high prices. The collection of pictures formed by the late M. Georges Charpentier, the well-known publisher, included Renoir's group La Famille Charpentier, dated 1878, and exhibited at the Salon of 1879, which produced 84,000fr., the highest auction price yet paid for an example of this artist. Another picture of Renoir, Le Pêcheur à la Ligne, sold for 14,050fr.; C. Monet's Paysage d'Automne realized 5,500fr.; and Cézanne's Deux Hommes dans un Jardin, 4,700fr. The Charpentier collection produced a total of 146,263fr. Other sales included a portrait by Drouais of Michaux the comedian, 15,500fr.; and an example of Charles Jacque, Moutons à la Lisière d'une Forêt, 34,000fr.

Fine-Art Gossip.

MR. JAMES CAW, Curator of the Scottish National Portrait Gallery, has been appointed to hold the office of Curator of the National Gallery of Scotland as well. Mr. Caw collaborated with Sir Walter Armstrong and R. A. M. Stevenson in writing the life of Raeburn, and he is also author of 'The Scott Gallery' (1903) as well as other publications.

MESSRS. H. GREVEL & CO. have issued the prospectus of an important work by Dr. Wilhelm Bode, 'Italian Bronze Statuettes of the Renaissance.' The work, in which Dr. Bode will be assisted by Mr. Murray Marks, will be published in ten parts or two volumes, and limited to 150 copies.

ANOTHER handsome work which is "en souscription" is 'La Peinture anglaise de ses Origines à nos Jours,' by M. Armand Dayot.

A 'MONOGRAPHIE DU CHATEAU DE LA MALMAISON,' with numerous illustrations and a descriptive and historical text, will be published in parts, up to the end of October next, by the Librairie Foulard.

MR. JOHN MURRAY promises amongst other books 'Practical House Decoration,' by Mr. C. Orlando Law; and Vol. III. of 'The Arts in Early England,' by Prof. Baldwin Brown, which will deal with the decorative art of the Anglo-Saxon period.

M. CHARLES SEDELMAYER, the well-known picture-dealer of Paris, is retiring from business, and the whole of his extensive stock is to be sold by auction, the first sale taking place in the latter part of May. M. Sedelmayer made a special feature of works of the early English schools. Some years ago he began to issue illustrated catalogues, and only last year he published his 'Tenth Hundred of Paintings by Old Masters belonging to the Sedelmayer Gallery,' in which the text is in English, and every picture is illustrated.

THE Paris journal *Le Rire* is organizing an exhibition, to be held in May and June, of "Artistes Humoristes," which should prove amusing. The exhibition will be held at the Palais de Glace, Champs Elysées, and foreign artists are invited to send examples of their work.

Of the many exhibitions now being held in Paris, one of the most attractive is that of Monticelli at the Galeries Shirley, 9, Boulevard Malesherbes. It comprises nearly eighty pictures by this artist, whose work, having survived a long period of neglect, is now much sought after.

THE distinguished painter Andrea Cefaly, whose death took place recently at Cortale, had fought with Garibaldi in 1848 and 1860. His best-known paintings are 'La Tradita,' 'Brutus,' 'Francesca da Rimini,' 'Spartacus,' &c.

THE CORPORATION OF LANCASTER propose to hold next year an exhibition of 'Old Lancaster' at the Storey Institute, and the Town Clerk will be glad to hear at his office of pictures, prints, and other articles suitable for exhibition.

FINE ART EXHIBITIONS &c.
Sat. (April 20)—Mr. Wilfrid Dahn. Water-Colours of Yorkshire, Warwickshire, &c. Private View, Leicester Galleries.
— Mr. Max Bebbolini's New Caricatures, Carfax Gallery.
— Mr. R. Annie Bell's Paintings, Drawings, and Coloured Reliefs, Private View, Fine-Art Society.
— Geiger Collection of Medieval and Renaissance Ironwork, Private View, Fine-Art Society.
— Mr. H. S. Hopwood's Oil and Water-Colour Paintings, Private View, Van Wieselingh Gallery.
— Mr. H. Hughes-Stanton's Landscapes in Water Colours, Leicester Galleries.
— Mr. G. E. Lodge's Studies of Bird-Life in Water Colour, Royal Academy Library.
Mon. Mr. E. T. A. Wistain's Water-Colours of Northern Spain, Walker's Gallery.
TUES. National Art-Collections Fund, Annual Meeting, 4.30, Burlington House.

MUSIC

THE WEEK.

APOLLO.—*Tom Jones*. Adapted from Fielding's Novel by A. M. Thompson and R. Courtneidge. Music by Edward German.

EDWARD GERMAN'S comic opera, recently produced at Manchester, was given for the first time in London at the Apollo Theatre on Wednesday evening, under his own direction. Many living British composers have tried their hand at opera, but it cannot be said that any one has achieved a really great and lasting success. Experience is an important help, and all foreign composers—Weber, Mozart, Wagner, Verdi, Gounod, and others—made more than one attempt before they produced the works on which their fame rests. It may be said that as soon as one work was finished they started on a fresh one; in some cases, indeed, they had more than one in hand at the same time. British composers want more encouragement, more frequent opportunities. Edward German's 'Merrie England,' a work of considerable promise, was produced as far back as 1902. In 'Tom

Jones,' his new venture, we find the same determination not to exclude taking melody from his score; and in that he acts wisely, though now and again there are concessions to popular taste. For the most part, however, his melodies are refined, and even when they are not particularly characteristic, there are harmonic or orchestral touches which set them off to the best advantage. Some of the concerted numbers—such as "Wisdom says, *Festina lente*," the amusing 'Uncle Jan Tappit,' or Honour's attractive song with chorus 'The Green Ribbon'—are decidedly clever. The three finales were somewhat disappointing: though bright and lively, the musical interest was not sufficiently strong. The composer seemed to us as if he were intentionally not displaying his full strength, and this remark will also apply to some of the songs. The attempt, however, to write music which can be followed with ease deserves praise; for many composers at the present day are far too much inclined to go in the opposite direction. The effective madrigal in Act I., 'The Barley Mow,' which was quaint, yet no slavish imitation of old style, and the graceful dance music at the opening of Act III., pleased us most in the opera.

As to the play, we do not think it altogether successful. Fielding's novel—so full of philosophy, humour, and satire—had of course to be reduced to extremely small dimensions for a piece plentifully supplied with lyrics by Mr. Charles H. Taylor. Tom Jones was exceedingly well impersonated by Mr. C. Haydon Coffin; but Mr. Dan Rolyat, while he created much amusement as Benjamin Partridge, did not really reflect the true spirit of Fielding's barber-surgeon. Mr. Ambrose Manning acted well, and though his language had, of course, to be somewhat trimmed, he gave a really fair idea of the impetuous Squire Western. Miss Ruth Vincent as Sophia acted and sang with great charm and skill; and Miss Carrie Moore as Honour proved a pert maid to the heroine.

Musical Gossip.

THE grand opera season begins at Covent Garden on the 30th inst. with 'Das Rheingold,' the opening night of the first cycle of the 'Ring,' under the direction of Dr. Hans Richter. On May 2nd Humperdinck's 'Hänsel und Gretel' is to be revived; and it will be preceded by 'Bastien et Bastienne,' a charming operetta composed by Mozart at the age of twelve. Catalani's 'Loreley' and Mascagni's 'Iris' are promised novelties. The list of artists engaged is large and important. The conductors, in addition to Dr. Richter, will be Mr. Percy Pitt (the new musical director) and Signor Campanini.

THE postponed Joachim Quartet Concerts are announced for June 17th, 21st, 24th, 26th, and 29th, and July 1st, at Bechstein Hall, and June 19th at Queen's Hall. Prof. Wirth will resume his place as viola player.

THE first of the Gresham Lectures for Easter term will be delivered by Sir Frederick Bridge at Gresham College next Monday, the other lectures being given in the Great Hall of the City of London School on Tuesday, Wednesday, and Friday. The subject

of the first and last will be Orlando Gibbons, the anniversary of whose death (June 5th, 1625) is to be specially commemorated at Westminster Abbey in June. 'Shakespeare and Music' is the fitting title and subject of the lecture on Tuesday, that day being April 23rd. The lecture on Wednesday, 'Robert Schumann,' will be delivered for the Professor by Dr. John E. Borland.

THE LONDON SYMPHONY ORCHESTRA gave a concert last Tuesday evening at Queen's Hall, when Dr. Charles Harris's Coronation Mass 'Edward VII.' was produced under the composer's direction. Although our critic was present, we are debarred from noticing the performance, owing to the fact that no tickets for it were received at the address of this journal.

At a meeting of the general committee of the Leeds Musical Festival held on Tuesday various changes in the programme were proposed, the most important being the substitution of Cornelius's 'Vatergruft,' a Bach motet, Grieg's Pianoforte Concerto, Beethoven's 'Leonore' No. 3, Stanford's 'Sea Songs,' and Parry's 'Blest Pair of Sirens,' in place of 'Acis and Galatea.'

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
MON.	Sunday League Concert, 7, Queen's Hall.
TUES.	Mr. and Mrs. Simon's Sing Recital, 8.30, Edian Hall.
—	Lord Mayor's Show Fugue, 8.30, Mansion House.
—	Mr. Glen Hall's Vocal Recital, 3.15, Bechstein Hall.
WED.	Madame Adeline de Lara's Concert, 8.30, Bechstein Hall.
—	Miss Feilding Rose's Vocal Recital, 3, Bechstein Hall.
—	Miss Grainger-Kerr's Modern Composers' Recital, 3.30, Broadwood.
THURS.	Miss Lucy Murtagh's Vocal Recital, 8.30, Steinway Hall.
—	Miss Mary Stark's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Mary Layton's Ladies' Choir Concert, 8, Queen's Hall.
—	Miss Hilda Barnett's Violin Recital, 8.30, Bechstein Hall.
—	Morris and Co.'s Pianoforte Concert, 8, Queen's Hall.
FRI.	Frederick Knoll's Violin Recital, 8, Steinway Hall.
—	Madame Adela's Vocal Recital, 8.30, Edian Hall.
—	Miss Margaret Kenner's Violin Recital, 8.30, Bechstein Hall.
SAT.	Miss Sylvia Hastings's Vocal Recital, 3, Salle Erard.
—	London Symphony Orchestra, 3, Queen's Hall.
—	Madame Halvorsen's Vocal Recital, 3.15, Bechstein Hall.

DRAMA

THE WEEK.

LYRIC.—*Clancarty: a Romantic Drama in Four Acts.* By Tom Taylor.

UNDER the title of 'Lady Clancarty; or, Wedded and Wooed,' the piece now renamed 'Clancarty,' and revived by Mr. Lewis Waller at the Lyric, was produced on March 9th, 1874, at the Olympic. Like most of its author's pseudo-historical work, and like some which passed for original, it was a model of construction as at that time understood, and it may still rank as one of his best works. Though it has long slept, it was at one time pretty frequently revived, and it still commands itself to playgoers with distant recollections of the stage as one of the best pieces produced in the palmy days of the Olympic.

The story rests upon the marriage, as a child, of Donagh Macarthy, Earl of Clancarty, to the daughter of the Earl of Sunderland, and introduces the assassination plot of 1696, in which, as the author wills it, Lord Clancarty is compromised. It is while engaged in this that his lordship defends from the brutality of a smuggler a lady young and beautiful, whom he discovers to be his wife. From this time he is consumed with an absorbing passion for her, and throughout the dangerous adventures in which he is engaged he has but one object—that of becoming her husband in something more than name. As, while he is participant in a Jacobite plot, Lady Clancarty is in

attendance upon Queen Mary, there is considerable difficulty in the execution of his schemes. With some ingenuity, however, the obstacles in the path are turned in his favour, and the Countess, recognizing in the fugitive who seeks shelter in her bedroom her own recent defender, and also an impassioned lover and husband, consents to a tardy honeymoon. Upon what should be "her secure hour" her brother steals, and the bride of a day, knowing his implacable animosity and prejudice, tries to pass off her husband as her lover. This, however, the Earl cannot allow, and at the cost of immediate arrest he proclaims his identity. This is the most dramatic and natural scene in the play, and is enough to entitle it to consideration.

The most interesting character in the piece psychologically is that of William III. originally played by Mr. Charles Neville, and now transferred to Mr. W. Mackintosh. Lord Clancarty is played by Mr. Lewis Waller, whom the part, with its ebullient chivalry, suits well. Mr. A. E. George gives a good picture of the Earl of Portland. Miss Evelyn Millard, succeeding Miss Ada Cavendish, shows as Lady Clancarty a creature, customary with her, of refinement, distinction, and tenderness. Specially engaged, Miss Adrienne Augarde imparts much archness to the character of Lady Betty Noel, of which Miss Emily Fowler was a well-remembered exponent. The revival has most of the elements of popularity.

Bramatic Gossip.

THE reappearance on Saturday last of Sir Charles Wyndham and Miss Mary Moore at the Criterion in Mr. Henry Arthur Jones's masterpiece 'The Liars' revived many pleasant memories. Of the original and exemplary cast these two eminent artists formed part, and they remain in their respective characters unequalled and unapproached. It is, indeed, difficult to conceive of any other Lady Jessica so sweetly irresponsible as Miss Moore, or any other Sir Christopher Deering than Sir Charles. In many other characters ten years have necessitated a change. Miss Irene Vanbrugh was no longer available for Lady Rosamund, nor Miss Sarah Brooke for Dolly Coke. Mr. Sam Sothern succeeds Mr. Vane Tempest as Freddie Tatton; and Mr. Harry Kemble, Mr. Alfred Bishop as Archibald Coke. The general cast is satisfactory, and the revival promises enduring popularity.

'THE BOATSWMAN'S MATE,' produced on Monday at Wyndham's Theatre, is—or will be when it is played more briskly—an effective adaptation, by Mr. Herbert C. Sargent and the author, of one of Mr. W. W. Jacobs's characteristic and popular stories. Its exponents are Miss Ethel Hollingshead, Mr. W. E. Richardson, and Mr. George F. Tully.

We refer in our 'Literary Gossip' to the Stratford performances of plays, but one of the announcements deserves a special note here. The forthcoming production of 'Love's Labour's Lost' by Mr. F. R. Benson is especially interesting on account of the rarity of the performances of that delightful comedy. Phelps was the last person, we

believe, to act it in England, over fifty years ago. In Germany—in spite of what the German critics have lately been saying about their devotion to Shakspere—it is very rarely seen. Wilhelm Oechelhäuser declared that no audience to-day could "bear it for half an hour." It was acted, however, at Hanover in 1884—it is believed for the first time in Germany—and again at Dresden in 1887, at Munich in 1889 and 1890, and in 1890 at Berlin. But the most notable production was that of Dr. M. Bassermann (who performed it at Mannheim in 1900) last year at Karlsruhe, where it seems to have been a distinct success.

WHAT is known as the Vedrenne-Barker management of the Court, which is mainly responsible for the recent vogue of that theatre, will terminate on the 29th of June. Three months later the same management will enter upon possession of the Savoy, whereat it will continue, upon a more ambitious scale, the experiments in connexion with which it is known. Previous to its reopening on the 16th of September the Savoy will undergo processes of renovation and restoration.

THE forthcoming autumn drama at Drury Lane Theatre will be written in collaboration by Mr. Cecil Raleigh and Mr. Henry Hamilton.

MR. MARTIN HARVEY will begin during next month a London season with a revival of 'The Corsican Brothers,' in which he has been seen in the country. In the course of his season he will produce 'The Rich Youth,' a novelty, the action of which deals with the primitive Christians in their relation to the Jewish and Greek civilizations.

IN order to avoid collision with 'The Duel' at the Garrick Theatre on Tuesday next, the production of 'The Judgment of Pharaoh' of Mr. Alfred C. Calmour at the Scala has been fixed for this evening.

'THE BELLE OF MAYFAIR' having been withdrawn from the Vaudeville, the theatre has been closed during the past week, and will remain so until the production next Thursday of Mr. Louis Parker's new comedy 'Mr. George.'

TO CORRESPONDENTS.—E. H.—G. F. de Z.—R. H.—J. E. G.—W. H. H.—G. N.—W. J. W.—Received. A. S.—Noted.

No notice can be taken of anonymous communications. We cannot undertake to reply to inquiries concerning the appearances of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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